

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

# Radio Guide

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

Week Ending  
August 25, 1934

North Atlantic



Lee Wiley

### *In This Issue:*

FRANK BUCK'S  
LIFE - FROM  
BUTTERFLIES  
TO TIGERS

TWICE A STAR:  
BUDDY ROGERS'  
OWN STORY

THE HARD WAY  
TO EASY MONEY:  
ANNOUNCING

COMPLETE RADIO  
PROGRAMS  
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# Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 423 Plymouth Court, Chicago 31. You are urged to send in your photograph when writing but failure to include a picture will not bar your letter. RADIO GUIDE assumes no responsibility for returning your photograph.

## Tuan, and Nobody Out

Dear VOL: Gary, Ind.  
In one of the columns of your Chicago edition you called attention to a very interesting fact which I had noticed myself, about the Frank Buck programs. They certainly do clear the streets. From the first "Yes, Town," our neighborhood is as quiet as the grave. But then I don't wonder as I am far past childhood myself and I certainly get a big thrill out of his amazing adventures. I wonder if they are all built on fact or if some clever script writer hasn't added the suspense element just to live up to radio tradition. Marilyn Engel

## A Gross Insult

Dear VOL: Paterson, New Jersey  
Can you imagine a radio fan writing to a performer and telling him something he said he couldn't find out, and then never getting a word of thanks?

Sid Silvers had a piece in a recent Herald-Tribune saying he could not find any meaning for the word *stooge*. I took the trouble to look it up in the Oxford dictionary. I found where I believe the word originates and sent him a descriptive copy just asking for a reply to know that he received it, as so doubt he gets many fan letters.

This has certainly cured me of taking the trouble of writing any more letters and I am sure there are a great many more listeners who feel the same as I do.

Mary K. Gross

## Forward, Baker Fans

Dear VOL: Brooklyn, New York  
May I have the opportunity of telling you some of my favorites? Well, here goes!

Joe Penner is my favorite comedian and the reward for listening to him is a hearty laugh. No matter how gloomy I feel, I am always sure to find relief by listening to the duck salesman. Alonzo Deen Cole, actor and author of *The Witch's Tale*, is one of the most talented actors on the air.

Frank Prince, Bing Crosby and Jerry Baker are my favorite vocalists. Jerry Baker is an artist who certainly deserves praise. Everyone I know thinks he has an exquisitely beautiful voice. He's actually the talk of the town. Come on, Jerry Baker fans, let's hear from you.

Sylvia Schwartz

deserves praise. Everyone I know thinks he has an exquisitely beautiful voice. He's actually the talk of the town. Come on, Jerry Baker fans, let's hear from you.

Sylvia Schwartz

## Demand the Original

Dear VOL: Manchester, N. H.  
There is no artist on the air who can bring to her audience what Jessica Dragonette has brought! The indescribable loveliness of her own personality as well as the superb artistry of her singing. Many singers, like Jessica's present substitute, do a creditable job of just singing—but none has succeeded in giving us the delicate, intangible beauty which is a part of Jessica Dragonette herself. And if you will look back, you will realize that none has succeeded in holding the public interest and love as long as the only—Jessica Dragonette!

Marjorie L. Goelschius

## For the Long, Tall Gal

Dear VOL: Warner, New York  
I heartily concur with Paige Arbogast, "a bushel of peaches to Miss Beasley. She really is a peach."

I think so, too. I have been listening to her as long as we have had a radio. She is the first person I ever listened to regularly. She was the first singer on the air who attracted my attention and my interest. That was about four years ago and I have been listening to her regularly ever since. Irene Beasley is now my favorite star. Let's hear how many would like to join an Irene Beasley club. Irwin Armstrong

## In Rebuttal

Dear VOL: Racine, Wis.  
Recently in your column Mrs. F. I. Davis complained of the sameness the announcers have in programs like the *Sinclair Minstrels*—the Little Chocolate Drop and *Radio's Gift* to the Ladies. Just think for a moment; what would the program be like without those two? It would lose its spice. And what do you listen to, the Keystone Barn Dance for, besides the music?

Why, to hear why Uncle Ezra is late, of course. And to Seymour Gibson and his idea that the prizes of contests should be awarded to people in New York City just because there are six and one-half million persons living there; did it ever occur to him that there are many other people in the United States who possess just as much reasoning power as the persons in New York City?

Jeanne Strauss

Naperville, Ill.

So many write in about Jessica Dragonette and so few about Alice Mack, yet in my opinion and that of many others, Alice Mack is the greatest artist on the air and far outranks Dragonette and other songbirds. Not only her voice, which is divinely beautiful, but her interpretations and her personality make NBC's *Musical Monday* here on Tuesday evenings the high spot of the radio week for me. Incidentally, I think this program deserving of a star as one of the high spot selections of *Today* not only because of Miss Mack but because of Eddie Gost and his matchless poetry, the orchestral numbers, and the singing of Charlie Sears and that superb harmony team, Tom, Dick and Harry.

Clifford Baker

## Hoyle, Hoyle, Gags All Here

Dear VOL: St. Louis, Mo.  
I'm putting my cards on the table to follow listeners, concerning my favorite radio artist, Ed Lowry, star of the "Going to Town" hour. He is the "art" of entertainers and knows all the "tricks" of the trade. He is the "king" of comedians and has won the "hearts" of St. Louisans who have organized several "clubs" in his honor and will raise the "deuce" if NBC doesn't keep him on "deck."

Take a tip from me and acquire the Lowry habit. I've had it for years.

Merry Cass

## From Abram's Bosom

Dear VOL: East Orange, N. J.  
In a recent issue of RADIO GUIDE I read the letter of Mr. Andrew Phillips who is of the opinion that George Geyer's program "is the poorest and least entertaining program I have ever listened to." I heartily disagree. Every Tuesday evening finds the entire family gathered around the radio awaiting this program.

Geyer's Greek characterization is first rate. Not only do I back him up on this but also on the humorous puns and jokes he puts across. If Mr. Phillips does not believe in the Greek George J. Abrams characterization let him listen to the delightful music of the orchestra. Let me say that this is one hour that I recommend to either young or old.

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George J. Abrams

characterization let him listen to the delightful music of the orchestra. Let me say that this is one hour that I recommend to either young or old.

## Who'll Crown Gertrude?

Dear VOL: Rahway, N. J.  
What is wrong with you Gertrude Nielsen fans? You were loyal to her during the recent RADIO GUIDE popularity contest and caused her to receive the highest number of votes of any female star, and now during the current RADIO GUIDE vote for the *Radio Queen*, you are not as loyal to her.

Let's all give her a vote and send her over the top—with honors which she so richly deserves.

Anton Amos

## Choice of the Listener

Dear VOL: Irondale, Ohio  
My orchids to Lanny Ross, Joe Penner and Wayne King. I enjoy all these programs. I wonder why none of your writers ever praise the *Belly and Bob* programs. I enjoy *Don Ameche* as *Bob* and think *Betty* is portrayed very nicely by *Beatrice Churchill*.

Hop Amos and Andy will return to the air soon.

M. L. N.

## They Don't Diadem

Dear VOL: Argentine, Kan.  
Well, my only worry now is that the winners of your recent contests will be so affected by their popularity that it will kill their appeal. It's well to win a crown, but to wear it too conspicuously can mean downfall.

Jerry Means

# My First Thirty Years

By Buddy Rogers

With the Youthful Maestro and Former Movie Star Leaping to the Fore in a New CBS Sponsored Hour, Redoubled Interest Focuses Upon His Aladdin Career



Buddy Rogers doesn't believe in "the ideal" woman for any man—nor does he believe that a man should have a career thrust upon him. His beliefs have made amazing changes in his successful career

I used to think I'd get married by the time I was thirty. Now that I'm past thirty, I've pushed the date ahead again ten years, maybe more, maybe less. It all depends.

It's not that I'm waiting for my ideal girl to come along. That sort of thing is all right in a popular song. But in real life it's all wrong. I've known lots of ideal girls, girls of unusual talent and beauty, girls who were good companions and who, I could feel, were real friends. But when it comes to marriage, it's a matter of finding the right girl. I don't know whether she'll be blonde or brunette, or a red head, or tall or short, or even if she'll be one of the girls I meet professionally or socially. I only know that she will be the right girl for me. Perhaps then I'll be able to talk as well as sing of my particular ideal!

That seems to be the way things break, for me. I'm with music now, and with music I intend to stay. It's not that I have abandoned pictures. Pictures are in many ways an ideal profession. I shall continue to make one or two pictures a year as long as the talkies want me. I was scheduled to make a musical picture in London this fall for the British International Film Company. Along came the opportunity to take my band onto the air for Ward's Bread. So the London trip is off, at least until after the first of the year. Music is, after all, the right profession for me.

At one time I thought it would be right to be a journalist. I was practically raised in the back end of a print shop. My father is owner and editor of the Olathe *Mirror* back in Olathe, Kansas, where I was born and where my parents still live. He used to put up with a lot of interference from my brother and sister and me. As the eldest, I was permitted privileges. I got to know a good deal about type and printer's ink and how copy is handled before I was very old. It seemed only natural to go on with it. But I spent more time organizing a band and playing dances and entertainments than I did writing headlines and leads during my freshman year at the University of Kansas.

Olathe is a good place in which to be brought up. It's a town of about 3,000 in a pleasant, farming community. A boy can have a grand time in a town like that, and more opportunity than is often conceded.

When I was only eight years old, Ralph Ott, who had taught music thereabouts for many years, conceived the idea of organizing a boy's band. He called on all the leading citizens and the fathers of prospective members, argued well and convincingly and secured a \$25 Roebuck for instruments.

I had always had sort of a yen for music. Somehow, I don't know just why, I wanted to play the flute. I had a mental picture of my eight-year-old self standing up before an audience and completely overwhelming it with my astounding skill on this instrument. It never occurred to me that my part in the new band might be anything else.

When the eagerly awaited package arrived, however, it turned out to be enormous, much too long and

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were strict about hours and company. But you can have lots of fun before midnight if you have to, and doing perfectly unobjectionable things.

I did break out once, though. I had a history teacher, a girl just out of college, who I thought was the prettiest, smartest and most alluring creature imaginable. I suppose she had for me also the attraction of the forbidden. High school boys simply don't date their teachers, especially in a small town. But every young fellow gets to the place where the girls he has grown up with seem unexciting in comparison to someone less familiar. Unfortunately, in a case like that, it is the teacher who is held to blame, not the pupil. My little history teacher finished out her one year at Olathe and was not invited to return.

I had an open Ford. It cost \$40 and was the pride of my heart. It was just the sort of contraption that would cost \$40. We used to drive to dances in it. When there were no dances, we just drove. But riding up and down roads already familiar loses its appeal after a while. We had to think up something more exciting. Something positively devilish. We took to stealing milk bottles from back porches. We had no use for the milk, of course. But we waxed hilarious just imagining the expression on Mrs. So-and-So's face when she confronted her empty doorstep the next morning, what with the Mr. already growling for his breakfast inside.

I don't know what happened to that little history teacher, whether or not she found another school in another town and settled down, a chastened and wiser girl. Anyway, I hope she thought it was worth it. I got into plenty of hot water over the scandal at home, but I had no regrets.

Even with all the lessons and parties, I found time for music. I suppose I would have found time for it even if it had meant dropping everything else. As it was I practiced assiduously. I had a set of drums, I remember, and every night, with the Victrola turned on as loud as it would go, I would practice. The same old record over and over, shrieking out into the night, with a thunderous accompaniment of amateur drumming. The neighbors complained. My folks did what they could to quiet me. But you can't squelch a thing like that. I had to learn the drums, didn't I?

One of those neighbors read recently in a Hollywood fan magazine that Buddy Rogers used to practice until late at night. "Well," she remarked acidly, "that's the first thing I've read in one of those magazines that I had any reason to believe was true!"

I got together my first band while I was in high school. It was a four-piece band, not very good I am afraid, but we played local dances for \$2 and \$3 a night each and thought we were pretty hot.

It's strange that I didn't see then the possibilities that kind of thing held for me. Those trips around the country to furnish music at this and that dance were more of a lark to us than anything else, I guess. You don't think of music in professional terms in a place like Olathe.

In fact, when outsiders did take a hand at planning my future, it was dramatics for which they destined me. It used to irritate me at the time. I wanted something big and bold and daring, like being a star reporter or an international correspondent, digging out big stories in remote, dangerous places. But when I was a senior in high school they gave me the leading part in the senior class play, *Clarence*. I don't remember that I even took the part very seriously. A senior is an important (Continued on Page 23)



From His Early Boyhood Interest in Birds, to the Capture of the Wildest of Africa's Wild Animals, Frank Buck's Life Has Been Packed with Romance and Thrills. Now His Tingling Adventures May Be Heard on the Air, Bringing to Listeners' Homes His Amazing Experiences in Jungle, on Trek and in "Safe" Civilization

## By Henry Bentinck

**I**t was a strange struggle, there on the after-deck of a ship in the middle of the Pacific Ocean. All because Frank Buck tried to put a collar on an ape! Buck wanted the ape alive, but the ape wanted Buck dead—so they fought it out, hand-to-hand, while wild animals all around them snarled in their crates, and elephants shifted their shackled feet uneasily with the rolling of the ship.

What made this dawn-age encounter between man and beast all the more unreal—the more nightmarish—were the peace and quietness of the scene. On all sides of the sunlit ship serene sky met the ocean. Except for the throbbing of the engines and the slow roll of the Pacific, the vessel seemed to hang unmoving in a timeless haze of blue and gold.

Big Frank Buck pried the iron bars from the ape's cage with a crowbar. "While we hold him, Lal," said Buck to his Malay boy, "you slip the collar around his neck." The orang-outang squeezed out, grunting. Instantly, Buck and another big man grabbed the creature by the wrists—stretched its arms to the fullest extent of their nine-foot spread. Little brown Lal struggled with the collar.

"Hold on, Chips!" Buck yelled to the ship's big carpenter, who was holding the other wrist—but Chips couldn't hold on. He let go, and the brute came at Buck. Its great teeth were bared. Its arms stretched wide to seize the man and drag him into those rending fangs.

It was a desperate moment. Big cages hemmed the animal trader in on three sides. The lumbering ape guarded the fourth side. The man was unarmed. There was only one thing to do, and Buck did it. With a wordless prayer, he swung his right fist from away down low—snapped it in with all the weight and power of his 225-pound body. There was a solid thud as human flesh and brawn struck simian jaw—and the ape hit the deck, knocked out cold. When he came to, he was chained to a stanchion—the collar in place. Before the ship docked, he and the "Bring-em-back-alive" man were the best of friends.

If this adventure might be thought to strain credibility, it must be remembered that Frank Buck once was cornered by a king cobra; he saved himself by throwing his body upon the huge snake. Unable to raise its head, the cobra remained powerless until Buck had taken hold of the snake's belly and worked his grip (beneath his body) upward until he had hold of the "neck." At another time a boa constrictor, out "hunting" had sunk its fangs into his arm—and he saved himself by shooting the snake dead.

This is the Frank Buck who now is heard every evening except Saturday and Sunday over an NBC-WJZ network. It is the same Frank Buck who started a career of handling wild animals as a boy of six when—on the banks of Turtle Creek, a little stream near Dallas, Texas—he began to catch frogs and snakes and lizards and butterflies and birds. It is the Frank Buck who kept a menagerie in his back yard, the despair of his parents and the pet peeve of their neighbors. How could they know they were witnessing the beginnings of a career destined to make "that Buck kid" the world's leading trapper and trader of live wild animals?

But it was useless for his harassed parents to say: "Frank, you have too many pets now—don't bring any more home!" Allame in the veins of this six-year-

old was the fever of the true collector. Pushing his way through the thickets in the marshy lowlands, he discovered the wonders of animal life. And it was life that interested him—not death. Where the average youngster pursues tiny wild things with a catapult, and with a pagan lust to kill, little Frank hunted with nets and harmless traps, and with a consuming desire to understand and possess these quick, mysterious creatures of the swamp.

During the next three years, Frank's collection grew amazingly. Larger and larger became the animals and snakes snared by the young naturalist. By the time he was nine, that parental back yard was like a circus. Frank even had several young coyotes which he had taken from their dens when the older ones weren't near. There were snakes, lizards, raccoons, "possums, wild geese and ducks and—prize possession of the lot—an antelope that the boy had reared himself. Around this time, the lad began to sell a few animals to pet shops—the first taste of profit from his hobby.

The age of nine was a very important age indeed in the career of Frank Buck. It was marked by two developments which were to affect his future life profoundly. In the first place, he began to give little shows and exhibitions in his back yard, to which both children and grownups were admitted. One pic let a child in—two pis, an adult. And little Frank was impressed and gratified to discover how many, both of children and adults, were glad to examine his collection. This turned the youngster's mind to thoughts of showmanship, and long years before radio was conceived he began to develop that talent for entertainment which, today, thrills listeners big and small, in thousands of homes.

But of even greater importance, perhaps, was Frank's first capture of a death-dealing, live creature. This was a diamond-backed rattle— a lusty, full-grown snake equipped with a complete armament of poison-fangs! The neighborhood was agog with excitement when young Frank brought this reptile back alive. And considering that the lad was then at an age when little boys usually are satisfied to frighten girls with big angle-worms, it is no wonder there was much head-wagging, and many sage predictions that "Mrs. Buck would never raise that young'un."

Frank couldn't understand what all the shouting was about. He had just been walking through the swamp, armed with a gunny-sack and forked stick with which he was hunting smaller snakes. Suddenly he heard the sharp, warning buzz of a rattle. The lad jumped just in time to get his legs out of striking distance.

At a safe distance, he thought it over. He had come out to collect snakes. A rattle was a snake, wasn't it. It was—Frank went into action. After a few maneuvers, he pinned the ugly head down with the forked stick. The big body writhed. The rattling tail thrashed through the air; but even a rattle can't hurt a boy with its tail, and in a few moments this one was safely bundled up in the gunny-sack on the way to a place of honor in that back-yard menagerie which was the small town's one and only zoo.

It will be seen that from an early age Frank Buck's peculiar talent made itself very plain. But as it developed, came conflict. For this boy who loved animals and the outdoors, grew to hate teachers and school-rooms. He detested anything that kept him from the

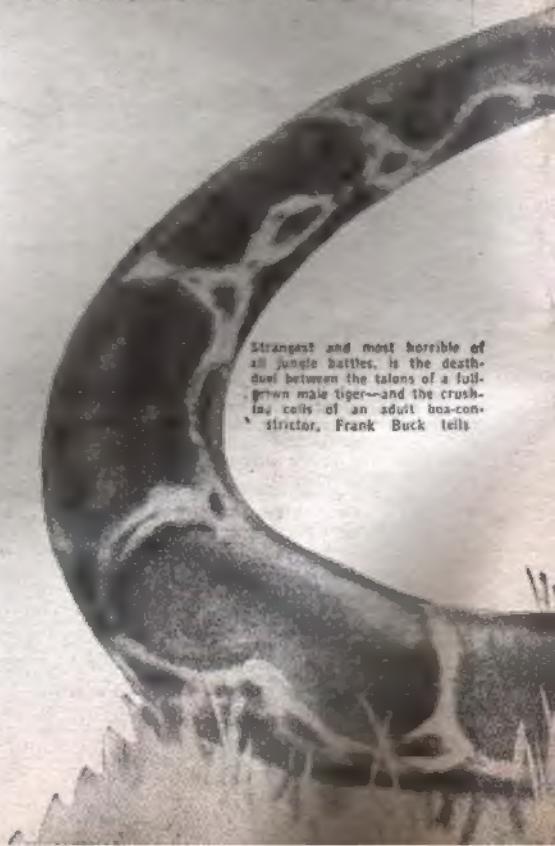
pursuit of the hobby which was to become his life work—and when he grew a little older, still another conflict arose.

For the Buck family was poor, and Frank was pressed into service to work after school hours to augment the family income. Young Frank didn't mind working to help his family, for he was neither lazy nor stingy. But he did abhor this further encumbrance upon his time. It had been bad enough when only school kept him within the confines of civilization's narrow streets; now this work after school hours was the last straw. He couldn't stand it. He ran away, to Chicago.

He worked at every kind of job. Quickly, the lad discovered he had made a mistake in running away from school—for without education he found making more than five or six dollars a week impossible. And without money, how was he ever going to achieve the



Frank Buck as he looks today. Note the keenness of his eye—and the general evidence of intrepid strength



Strangest and most horrible of all jungle battles, is the death-duel between the talons of a full-grown male tiger—and the crushing coils of an adult boa-constrictor. Frank Buck tells



# The Saga of Frank Buck

ambition which, by now, was burning white hot in his soul? That ambition was to travel to strange lands, and capture strange and dangerous animals.

And so, the boy who had run away from school, went back to schoolbooks — to acquire the education which would enable him to make enough money to realize, some day, his dream of adventure.

While working as a bell-boy in a Chicago hotel, he hired an impoverished professor to come to his room and teach him! During this same period he read all the books on animals and birds he could unearth in the public library, and still found time to catch muskrats in marshy Chicago land which long since that time has been built up into residential districts.

Buck was in his early twenties before he managed to accumulate the money and the assistance necessary to the making of his first trip. This was in 1911, and

he went to South America to collect wild birds. Imagine the thrill with which this young traveler must have set foot upon a new continent! Imagine his joy in trapping birds which—until then—he had seen only in photographs!

This trip was not a financial success, since young Buck was obliged to conduct it without any commissions from zoos, museums or animal traders. But it served to show what this "amateur" could do—with the result that the following year he was able to return to South America with better backing. He executed several commissions, and sold many specimens which he captured on his own. Frank Buck was launched in his life work of bringing 'em back alive! Some months later he went to Asia where, within the next few years, he built his famous compound at Singapore, which frequently has housed more strange animals than most of the great zoos of the world.

"For eighteen exciting years . . . I have had more

than my share of thrills, including narrow escapes," Buck says. "Yet I am frank to say that these close calls do not represent a love of looking Death in the eye. I am not that kind of adventurer. I take no unnecessary risks. When a man operates on as big a scale as I do—" (Buck has brought back over 100,000 birds, alone)—"he doesn't have to look for trouble. No matter how careful one is, something is bound to go wrong when live animals and reptiles are handled wholesale. It is then that experience counts."

Experience! Sometimes courage is even more important, as is illustrated by the story of how Buck stepped into the orang-outang and slammed him to the deck with an uppercut—but Frank Buck certainly has had more experience in handling live wild animals than any other man in the world.

Who but he, for example, has ever pushed a raging man-eating tiger into a cage with naked hands? True, the tiger was roped — only a madman would have tackled him, otherwise—but just a few moments before Buck's attack, the brute had bitten through one stout rope with a single slash of his razor teeth.

"I had always dreamed of capturing a man-eating tiger alive," Buck says. He had caught many tigers, but few of these great cats eat the flesh of man, and it was a genuine man-eater that the great trader wanted.

Finally, he made a bet with his friend, the Sultan of Johore. Next time the Sultan's subjects were annoyed by a man-eater the ruler was to give Buck the chance to capture the animal alive. If Buck failed, he was to forfeit a bottle of champagne—provided he lived. If he captured the tiger, the ceremonial drinks were to be on the Sultan.

In time, the call came—and Buck hastened to a village where fear-paralyzed natives clustered around the mangled body of a coolie. Buck surveyed the scene carefully. Then he caused a deep pit to be dug—a pit with a narrow opening and spreading sides—right in the track of the man-slayer. Days passed, and it seemed that the tiger was too wary to be caught.

But at last, in a blinding rain-storm, came word that the striped terror had crashed through the cover of the pit and was leaping madly up and down in an unceasing attempt to get out. Buck and his helpers hastened to the spot.

Then for an hour Buck leaned over the wet, slippery edge of that pit, and tried to lasso the tiger! One rope was bitten clear through, before the big man got the rope-hold he wanted. Soon they had eight ropes around the animal, and pulled him almost to the mouth of the pit. There they attempted the almost super-human task of forcing this colossal engine of fighting fury into a box Buck had prepared for him. It was almost impossible. The coolies were tiring. Defeat stared Buck in the face.

"I let myself down into the pit," he relates, "dodging the flying back feet. Covered with mud from head to foot . . . I grabbed the tiger by the tail, swung him directly over the opening of the box and fairly roared: 'Let go! Let go they did, with me leaning on the box to help steady it."

"The man-eater of Johore dropped with a bang to the bottom of the box." Probably if he hadn't, they'd have had to use that same box for Buck's coffin. As it was, he brought back America's first authentic man-eating tiger—alive.

But in spite of such hectic adventures as that one—and the hand-to-hand encounter with the ape—if you ask Frank Buck what animals he considers most dangerous, he will reply: "Taxicabs!" This intrepid adventurer admits quite frankly that the traffic in Chicago and other big American cities is far more dangerous to life and limb than any stampede of elephants he has ever witnessed; and adds that he is afraid of traffic.

"I can prove it, too!" — he exclaims, blue eyes a-twinkle. "Just examine the appalling statistics that show how many people are killed by automobiles in this country every year. Why, in all the years I have been visiting the jungle, I have never heard of a death-toll anything like it! Me for the jungle—and safety!"

Yet Buck is as much a creature of civilization as of the wilderness. The education (Continued on Page 19)

# Reviewing Radio

By Martin J. Porter

Whom should I run into upon returning from my holiday, but *Roxy*! I was on my way to make a round of the studios. It seems that we radio fellows in New York, with the exception of *Marty Lewis*, all went on vacation at the same time, and the lads who supply us with dayta promptly went to sleep. So it was necessary to make the tour and shout "Boo!" at them to get going again. And so it was while on this trip that I met *Roxy*.

He was all ashiver. You wouldn't think it to hear him on the radio, that *Roxy* is scared to death of the microphone—just as scared of it as he was on the occasion of his first broadcast about thirteen years ago. And now that he's got a new chore in the shape of a series at CBS, beginning September 15, he is frightened stiff.

"I admit it," says *Roxy*, sheepish-like. "I admit that a microphone just makes me tremble and then get cold all over. One of the first rules I lay down for a novice in radio is 'don't be afraid', but I can't practice what I preach. And I don't really think anybody can—that is, anybody with imagination. A person who is not sensitive to the fact that millions are alert and listening, must surely feel a bit of awe in front of a mike. And to tell you the truth, I wouldn't give two cents for an artist who doesn't respect the number of his listeners enough to be scared."

And from these sage remarks we learn why so many artists go sour. They haven't proper appreciation of the critical aspects of the audience. They regard their work as a task, and not as artistic effort. Real artists, I am inclined to agree with *Roxy*, "must get some kind of a fright, or something is wrong with them."

All you customers know and love *Frank Luther*—the guy who ought to have been a columnist, but turned out to be a tenor and a composer. It is *Frank* who has forsaken his real tag and become the anonymous character known as "Your Lover." You people outside of New York are soon to hear him in this somewhat silly program, which for several weeks now has been on a try-out basis at WEAF.

In this program *Frank* sings to the ladies, as if he were singing to each individual. And between songs he murmurs sweet, loving and provocative nothings. The effect of this upon the ladies within hearing distance of



Even the higher-ups indulge in a bit of "star-gazing," so Ruth Etting, open-mouthed, takes a serious view of Phil Baker's accordion skill

WEAF, is astounding. Most of the fan-letters, of which there are 1,500 odd each week, come from maiden girls or love-starved femmes, but a lot of them come from married women, too. And I sincerely hope that none of their husbands ever get a slant at the ardent missives which *Frank* receives. The letters are numerically astonishing, hence *Frank* will soon be making love to the dames from coast to coast.

The ascetically inclined listener may feel a bit churlish when he realizes that an admittedly inane feature as typified by "Your Lover" attracts a hundred fan letters, whereas a full symphony series attracts one. At first blush, a person would interpret this as a sad condition. But in all fairness we must consider the difficulties of the fan-letter writer. It is much easier for a lady in Chipewa Falls, for instance, to write to "Your Lover," than it is for her to address a letter to *Mr. Gabrilowitsch*, conductor of the Detroit Symphony. You may realize that *Mr. G.*'s name holds terror for such folks as address letters to *Tony Once* and *Comrade Teaball*—meant for *Tony Wons* and *Conrad Teaball*, at all—Edwin Leopold?

at all—Edwin Leopold?

It seems to me the fan mail of "Your Lover" ought to be a lesson to the artists with jaw-breaking labels.

The auditions indicate that Chase and Sanborn, after having worked *Eddie Cantor* eight more weeks beginning October 2, plan to stage a series of one-hour operas, with Met stars—the operas to be cut within the time limit and edited and narrated by *Deems Taylor*. This program is calculated to crush *Eddie Cantor*, when he bobs up at WABC in February, to compete with the Chase and Sanborn hour.

I don't think the plan will work, and I believe that the NBC has done a high-pressure job in promoting the opera idea. The NBC is eager to sell the opera because it has a contract to handle it. Opera is a class feature, *Cantor* is a mass attraction. So if the plot goes through, I would guess that the advantage would be on *Cantor's* side.

My prediction is that Chase and Sanborn won't go through with the notion.

## Along the Airialto

By Martin Lewis

**Bicycle Chatter.** *Harry Horlick* may enjoy his first vacation since the A & P Gypsy program first went on the air. He will try to spend a week in Maine during September . . . *Ed Lowry* has just completed a new script and is using it on his 7:30 p. m. spot in series form . . . What's in a name?—Plenty!—Take, for instance, *Ray Heatherton*, songster on the NBC skit "The Wife Saver". Actually he is a wife saver—he refuses to get married . . . *Buzz Adam*, the sax tooter with the *Phil Harris* crew, has turned out another swell tune called "Say It," which will undoubtedly be as big a hit as his last effort "The House Is Haunted," featured in the Ziegfeld Follies . . . *Rudy Vallee* reports out on the Warner Brothers lot on October 1 to star in "Say It with Music" . . . *Carol Deis*, who did a few guest appearances on the "Spotlight Revue" went over so big she will remain on the show indefinitely . . . *Lud Gluskin*'s music has attracted such wide attention in the short time he has been on the CBS airlines, conducting his orchestra on the "Summer Interlude" program, that another

sponsor is greatly interested in his continental strains. By the time you read this he will probably have put his signature on the dotted line for a second commercial program to start next month . . . *Martha Mears*, they tell me, turned down an offer to go into the movies and on the musical comedy stage, preferring to stick to radio . . . *Everett Marshall's* contract for the "Broadway Vanities" show has been renewed for another twelve weeks . . . *Dick Hember* also was handed another renewal by his auto sponsor . . . *Ed Wynn* journeys to Milwaukee without his horse on August 22 to be made an honorary member of the International Association of Fire Chiefs, at their annual convention . . . *Shirley Howard* was never presented on the *Rudy Vallee* "Variety Show" because her *Molle* program almost immediately preceded *Rudy's* show on NBC every Thursday evening. Now that she is on vacation you can take the prediction of the writer of "Along the Airialto" as fact that she will star on that show in the near future . . . Like some other wives of radio artists, *Mrs. Tito Guizar* has gone into the management business with a vengeance. She is drawing on her glamorous background as a one-time Mexican stage star, and is imparting all of her managerial ideas to husband *Tito*, who has been given three spots on CBS.

# The Campus Queen?

Sensational Spurts Place New Leaders to the Fore in the Race for Queen of Radio to Be Crowned in Madison Square Garden at Radio Exposition Next Month

She's collegiate—the Queen who leads the field according to last-minute tabulation of votes. Sweet and winsome Rosemary Lane, the idol of the fraternity boys, is looking at the world through rose colored glasses this week as she breathlessly contemplates her dizzy rise from seventh place to first in Radio Guide's search for a Radio Queen for 1934. Practically every college campus in the country contributed to her sensational spurt.

The University of Pennsylvania; Fred Waring's Alma Mater, sent more than 800 votes to the Radio Guide office during the past week. Yale, Harvard, Princeton, N. Y. U., Columbia, Rutgers, Georgetown, Duke, Vanderbilt, Iowa, U. of Chicago and the California Bears jointly contributed another 500 ballots. Other scattered stars of learning boosted her sum total to 1,779 votes for the week.

Oddly enough, a direct antithesis of Rosemary, the sophisticated and glamorous Gertrude Niesen, also staged a great spurt and chugged into the runner-up position, with a total of 4,616 votes. A new menace in the person of Mona Van, of Chicago, practically unheard of two weeks ago, slips into the ninth spot with a total of 3,712 ballots, marking the most phenomenal rise in the contest to date.

Due to a typographical error, Connie Boswell last week was listed with a total of 203 votes instead of her correct total, 1,803. Her week's advance makes this 1987.

It's the greatest Radio Queen election in history, and YOU, the listeners and fans, are making it so. It's the supreme test of the bond of loyalty and affection existing between artists and fans. Radio listeners have answered the call eagerly, and the Editors of Radio Guide are in a position to announce that the stars are overwhelmed and gratified by the manifestation of this spirit of loyalty.

The prize is worth the fight so many are making. During the annual National Electrical and Radio Exposition, September 19-29, the victor will be escorted to Madison Square Garden and crowned with a golden circlet, symbolizing the fact that she has been selected as the ruler of the radio realm by the direct vote of the citizens of that vast empire.

While the actual coronation will be the high spot of the election, many other interesting and exciting events have been mapped out by the Editors of Radio Guide and the officials of the Exposition. The week will be a dizzy succession of events consisting of visits to theaters, night clubs and triumphal receptions. All expenses for her and a traveling companion will be paid.

Get into the spirit of the contest and mail your ballot at once. Your radio favorite who has contributed many pleasant hours to you, needs you to help boost her to the top. She's depending on you. Without your ballot she may lose out. The time is getting short—remember, voting closes on September 8.

The radio newspaper columnists are submitting the names of radio artists on stations in their vicinity. Each columnist may submit as many names as he desires, the only restriction being that each nominee must have been a regular performer on a radio station for three months prior to June 1, 1934.

In addition, individual balloting on the part of radio listeners and readers of Radio Guide will constitute a nomination. But every candidate so nominated must receive at least ten listener-reader votes, cast on the ballot provided on this page. No candidate will be considered a nominee until ten votes have been cast in her behalf. These votes will be counted in her total.

At this point individual nomination ceases. From here on the selection of the Radio Queen rests solely on the collective shoulders of the Radio Guide audience.

Hundreds of votes for "Lena" are still arriving, as well as indignant letters from the fans, but "Lena" will have to remain out of the contest. Lena, you know, is the imaginary character portrayed by Gene and Glenn.

Fill in the coupon printed herewith. If one of the candidates nominated by the columnists meets with your conception of a radio queen, write her name in the ballot and send it to the Radio Exposition Editor, Radio Guide, 551 Fifth Avenue, New York City. Remember, you may cast as many ballots as you wish, providing they bear your authentic name and address.

## STANDING OF ENTRANTS

| Name               | Votes | Linda Parker           | 1,186 |
|--------------------|-------|------------------------|-------|
| Rosemary Lane      | 4,754 | Sandra (Dixie Deb)     | 1,113 |
| Gertrude Niesen    | 4,616 | Alice Faye             | 1,082 |
| Leah Ray           | 4,492 | Virginia Rea           | 1,058 |
| Jessica Dragonette | 4,373 | Priscilla Lane         | 980   |
| Olga Albani        | 4,114 | Lulu Belle             | 923   |
| Harriet Hilliard   | 4,067 | Irma Glen              | 915   |
| Ruth Etting        | 3,982 | Marge (Myrt and Marge) | 811   |
| Rosa Ponselle      | 3,915 | Lillian Roth           | 859   |
| Mona Van           | 3,712 | Mary McCoy             | 845   |
| Annette Hanshaw    | 3,689 | Jane Meredith          | 749   |
| Edith Murray       | 3,230 | Gale Page              | 730   |
| Ethel Shutta       | 3,156 | Gladys Swarthout       | 712   |
| Dorothy Page       | 2,981 | Mary Eastman           | 683   |
| Loretta Lee        | 2,810 |                        |       |
| Muriel Wilson      | 2,783 |                        |       |
| Irene Beasley      | 2,558 |                        |       |
| Sylvia Froos       | 2,366 |                        |       |
| Jane Froman        | 2,342 |                        |       |
| Babs Bryan         | 2,312 |                        |       |
| Doris Shumate      | 2,297 |                        |       |
| Vera Van           | 2,285 |                        |       |
| Shirley Howard     | 2,161 |                        |       |
| Connie Boswell     | 1,987 |                        |       |
| Joy Hodges         | 1,986 |                        |       |
| Marion McAfee      | 1,938 |                        |       |
| Ruth Lee           | 1,852 |                        |       |
| Mary Barclay       | 1,883 |                        |       |
| Mary Rooney        | 1,770 |                        |       |
| Dorothy Adams      | 1,729 |                        |       |
| Kate Smith         | 1,565 |                        |       |
| Julia Sanderson    | 1,512 |                        |       |
| Grace Albert       | 1,486 |                        |       |
| Rosaline Greene    | 1,388 |                        |       |
| Lee Wiley          | 1,358 |                        |       |
| Gracie Allen       | 1,327 |                        |       |
| RAMONA             | 1,304 |                        |       |
| Jane Pickens       | 1,283 |                        |       |
| Joy Lynne          | 1,275 |                        |       |
| Gretchen Davidson  | 1,259 |                        |       |



Mona Van, Chicago songstress, has made the most sensational leap of all Queen entrants. She may be heard any Tuesday evening over Station WCFL.



Harriet Hilliard, who is spending a vacation from the air by taking a tour with Ozzie Nelson's orchestra

|                       |     |                    |     |
|-----------------------|-----|--------------------|-----|
| Frances Langford      | 846 | Beatrice Churchill | 116 |
| Alice Joy             | 817 | Florence Case      | 115 |
| Elsie Hitz            | 548 | Ruby Keeler        | 112 |
| Louise Massey         | 543 | Lucille Ball       | 107 |
| Virginia Hamilton     | 538 | Dorothy Hicks      | 97  |
| Mary Livingstone      | 502 | Mother Moran       | 94  |
| Maxine Gray           | 495 | Louise Sanders     | 88  |
| Grace Hayes           | 487 | Jane Ace           | 73  |
| Mickey Greener        | 432 | Marian Jordan      | 69  |
| Myrt (Myrt and Marge) | 414 | Ruby Wright        | 52  |
| Honey Sinclair        | 409 | Fannie Cavanaugh   | 49  |
| Mary Steele           | 407 | Grace Donaldson    | 32  |
| Peggy Healy           | 371 | Joanne             | 31  |
| Irene Rich            | 363 | Ruth Russell       | 31  |
| Schumann-Heink        | 315 | Nan Johnson        | 30  |
| Irene Wicker          | 298 | Frances Baldwin    | 26  |
| Judy Talbot           | 254 | Lillian Bucknam    | 26  |
| Alice Remsen          | 235 | Mary Small         | 21  |
| Anna Melba            | 213 | Martha Mears       | 20  |
| Emrie Ann Lincoln     | 206 | Patti Pickens      | 20  |
| Roxanne Wallace       | 193 | Josephine Loosne   | 18  |
| Arlene Jackson        | 175 | Betty Winkler      | 12  |
| Vet Boswell           | 148 | Mabel Todd         | 12  |
|                       |     | Dale Nash          | 10  |

## Radio Queen Ballot

Joint Sponsorship of the National Electrical and Radio Exposition and Radio Guide

My choice is ..... (name)

My name is ..... (name)

I live at ..... (street and number)

(city and state)

My favorite radio stations, in order of preference, are:

1 ..... 2 ..... 3 ..... 4 ..... 5 .....

This convenient size will allow the ballot to be pasted on a one-cent postcard. Mail to Radio Exposition Editor—RADIO GUIDE, 112 Fourth Ave., New York City 8-25-34

Only Two More Weeks to Vote for Your Queen. Send in Your Ballot NOW!

# Signposts of Success

## Revealed by the Lines of Your Face

**T**his is the story of the middle-sized sister, the star of the Boswell Clan. Vee, the youngest, is just leaving her teens. Connie is about a year and a half older, and Martha is the same number of months older than Connie.

The Boswell Sisters are three-quarters French, the rest Italian. They were born and raised in old New Orleans. Always they're petite, dark and brimming full of life and fun.

When they were very young, their parents started their musical education. The teacher was a serious-minded Frenchman who found it difficult to keep up with the antics of his three lively pupils. Music has been an enjoyable part of their existence as far back as they can remember. The first Boswell trio was instrumental. At the age of four Connie began to take lessons on the cello, while the piano and violin fell to the respective lots of Martha and Vee. Their neighborhood appearances created a mild sensation, and soon the fire of their stage ambition was ignited. The girls rounded out their accomplishments with singing.

Connie was offered more than one opportunity to appear as a radio soloist before she finally consented to desert her sisters. When she did, and always afterward, it has been with the understanding that such work would not prevent her from carrying on with the labor and the pleasure of the famous trio.

No character analyst would guess from the high imagination, splendid invention and mental and mechanical versatility so evident in the face of Connie Boswell, that this young lady specializes in "torch" songs or lamentations, when she appears as a soloist. They would never supply the wailings of any kind of a Job or the predictions of an Ezekiel.

Her vividness, sparkle and alertness to the various good things of life, seem to be in direct contradiction to any pessimistic song. She may sing deep indigo, but her disposition is a pure and optimistic hue of sunshine every day in the week.

In the forehead we find creative ability, while the lower jaw tells of hardihood, fortitude and the ability to take hard knocks with a smile. Connie Boswell is aggressive in a pleasant manner, and is admirably endowed with managerial ability. She is mobile mentally, and has large opportunities aside from her voice.

I can easily see her superintending a large group of girls in a business office or, with the correct preparation, in a girls' academy. She would not have enjoyed this as much as she does making entertainment for millions

### By "The Doctor"

#### Connie Boswell Proves to Be An Amazing Collection of Several Persons in One—and All Capable of Outstanding Success



Connie Boswell, just now enjoying a period of leisure from the air, affords the character student unusual material for analysis

of people, especially when she can hide mischief behind the mike and find added enjoyment in knowing she possesses more than her listeners realize.

The orchestra leader should have little difficulty in

accompanying Connie, for she can grasp the sentiment of a selection immediately. The indicators of time, rhythm and motion in her forehead are prominent.

Miss Boswell's excellent sense of motion would have made a good baseball player, had she been of the masculine gender. This faculty is so well developed that I imaging she can keep time with other singers without hearing their voices. Their lips and expressions would be sufficient.

Although I never have heard this lady sing, I know that her voice is in sympathy with the high tones of an oboe, but that she doesn't mind raising it to synchronism with an English horn or blending it with the mellow tones of the cello. We know that the local regions of the face are under a constant mental influence, which controls their size and form. Where these regions are strongly marked, the corresponding mental forces are most active, and Miss Boswell's face gives a clear story.

Her friendships are high and selective. Her ability to analyze associates and choose wisely, is found in the nose. She has many acquaintances and few intimate friends. Connie will accept your criticism, because she is tactful, sensible and capable of seeing the value of doing this, but she seldom lets criticism worry her and seldom exercises a critical disposition.

An acute observation would have helped Miss Boswell to become an expert purchaser of fine fabrics. She could have done idealistic painting. The fullness, where her nose blends into her eyebrows, indicates form appreciation, while a color perception is found over the eyes. As Connie Boswell holds her place in public acclaim, I would like to advise that she exercise great caution in caring for her voice, especially in the bronchial and digestive phases of her constitution. She is susceptible to illness originating in these regions.

## Bulls and Boners

**A**nnouncer: "There will be a big floor show, and dancing by a fifteen-piece orchestra"—Betty Bonham, Evansville, Ind. (July 30; WGBF; 7:00 p. m.)

**A**nnouncer: "Mr. ——, cashier, has gone to Canada for his annual vacation and honeymoon"—G. H. Darling, Tacoma, Wash. (August 1; KVI; 9:36 p. m.)

**A**nnouncer: "The White Dot Restaurant will sell you a barbecued plate for twenty-five cents"—Harriet Miller, Atlanta, Ga. (July 28; WJTL; 5 p. m.)

**N**ews Reporter: "Cremation, it is understood, will follow for members of the immediate family"—Milford R. Pribble, Sacramento, Cal. (June 8; KNX; 9:10 p. m.)

**J**ean Paul King: "My son is a better man than I am. What mother, bending over her baby's crib, has not voiced the same opinion?"—Laura Maschmeyer, Dayton, O. (July 16; WLW; 9:20 p. m.)

**O**ne dollar is paid for each Bull and Boner published. Incude date, name of station and hour.

## Flashes of Best Fun

**P**ortland Hoffa: Momma had a century plant on the radio, and the old jokes made it bloom in six months! —Hour of Smiles

**J**ack Pearl: I was sailing on the Atlantic Ocean off the coast of Borneo when suddenly—

**S**harlie: Pardon me, Baron, but Borneo is off the South China Sea.

**B**aron: This was before they moved it! Anyway, suddenly we ran into poultry weather—

**S**harlie: Poultry weather, Baron?

**B**aron: Yah, foul weather!

—Tender Tea Leaf Program

**J**immy Durante: Miss Spelling, I am a man who knows no fear—and fears no nose! Only last year at the battle of Pagonia I was standing in the front line trenches—bullets were flying all about me! One bullet hit me right in the chest and went out through my back!

**M**iss Spelling: I'm surprised it didn't go through your heart!

**D**urante: That's because my heart was in my mouth! —Chase and Sanborn Hour

## Open Door to Beauty

By V. E. Meadows

### The Director of the Beauty Guild of the Air Discusses the Most Perplexing of All Beauty Problems

**W**hile the beauty problems of women are legion, the most common complaint centers about blackheads, large pores and pimples. Yet each individual seems to think her problem is entirely different and unique. Allow me to quote from a typical letter which comes from a woman in Iowa:

"Dear Mr. Meadows: my cheeks have large blackheads. The pores are quite coarse, too, and I have tried everything possible to correct this condition. The only thing that seems to help is when I pinch a patch of them out. But when I do this I bruise the underskin and leave dark, red blotches on my face. The matter that comes out of the pores seems to be a hard material that resembles caked powder."

Now let's discuss the cause of such skin conditions.

To start with, you have three layers of skin—the dermis, the epidermis and the corium. You have approximately 2780 pores per square inch all over the body. These pores are tiny tubes three-quarters of an inch in length, and are coiled upon themselves in the same manner in which you would coil a hose. The valve at the bottom of each pore opens and closes. The only manner in which a pore will open at the surface is when a layer of foreign material—dirt, rouge or powder—penetrates the pore and holds it open. If this dirt can be removed, the pore will close itself.

Large pores are caused by exposure. By this I mean that dust and grime settle on a face unprotected by cosmetics, and subsequently are rubbed into the pores with a handkerchief or powder puff. Another dangerous skin practice is rubbing dry powder on a dry face which has not been prepared with a suitable

base. Never squeeze a pimple, enlarged pore or blackhead. You may scar your face permanently.

In treating such facial disorders it must be remembered that the substance concealed in the pores must be reduced to a semi-liquid state. Therefore, in your cleansing routine it is necessary to use a cream which can be absorbed, and which will mix with the foreign material in the pores. To prevent getting any further blackheads and pimples, it is necessary that you apply a film of protection when you go outdoors.

There are two natural types of skin. One is a skin affected with oiliness, large pores and blackheads. The other is the dry or normal skin. For either type the proper time to cleanse is at night, preferably before retiring. First apply just enough of a liquid cleansing cream to cover the face and neck. Get the cream on the face as evenly and as thinly as possible, and remove it with a soft cloth or tissue. Next wash the face with tepid water and an endorsed brand of soap. Then rinse the face carefully with clean water.

For the excessively oily skin the following mixture is recommended: Dissolve one pound of epsom salts in a quart of distilled water. Pour out a small quantity each evening and heat. Keep the solution warm while applying. Pat the solution over the parts affected with oiliness, blackheads or large pores, using a piece of absorbent cotton. Repeat this action five or six times. Then rinse your face in tepid soft water and dry. Apply a liquid cleansing cream, leaving it on overnight. Upon arising in the morning wash the face with luke-warm water and soap.

# The Child's Hour

By Nila Mack

While most children are more or less irresponsible, many wander beyond the path of propriety. Parental over-indulgence is the cause. It is always possible to track the path of an irresponsible child through the house. If he has changed his clothes after his play, one can find the articles on the floor where he dropped them; when he goes to the pantry he consumes everything he can find; he becomes absorbed in his play and forgets all about his studies, and his teacher reports him as negligent; when he takes a tool to fix a plaything he drops the tool into some obscure corner where it cannot be seen—and so on indefinitely.

An irresponsible child must not be ignored. The parents should insist upon a certain amount of responsibility, for if he isn't checked in the early stages he will grow into a careless, irresponsible man. The parent must start early to teach him to be neat and clean, to be prompt at meals, to replace things where he found them and to be considerate of others.

He must be made to suffer the consequences of his irresponsibility. If he cannot behave himself properly at the table, he should be denied the right to dine with the family. If he is careless about tracking dirt into the house, he should be forced to clean up the rugs or articles he's soiled.

Of course, the parent must not be too harsh with this type of child. Neither must the parent be too tender. Firmness coupled with justice will bear the best fruit.

Many parents employ weak methods in dealing with their child. They must remember one thing: Mere complaining, scolding or spankings will accomplish little good.

They simply won't or cannot realize that a child denied one or many privileges will shed his recalcitrant

What Is to Be Done with the Irresponsible Child? Miss Mack, Director of All Children's Programs for CBS, Gives Pertinent Advice



Well-organized youngsters such as this show that they have been trained out of irresponsible habits—undoubtedly by methods similar to Miss Mack's

ways eagerly in order to regain these precious privileges.

A child knows and recognizes the things and conditions that make life pleasant for him. If the child

## Your Grouch Box

The right of free speech is written into the American constitution—and "Your Grouch Box" is the free speech department of *Radio Guide*. Here you are free to unburden yourself—to get your radio grouch off your chest. Nothing of general interest is barred, so long as it isn't libelous. So when one of radio's sins of omission or commission really gets under your skin—just sit down—take pen in hand—and boil the bile out of your system! You may help radio to improve, by doing so.

A roar of royal rage from the South, sub?

Dear Editor: If there is one thing that makes me bore, it is to have to listen, week after week, to a group of actors and actresses (who speak through their noses) trying to imitate the Southern style of speech or, as many like to say, the "Southern drawl." I have yet to hear for the first time a Southern character part that does not give the impression to the radio audience that Southerners are a bunch of illiterate, ignorant animals, who never have seen the inside of primary school. Good English never is heard in one of these scripts.

May I ask why Southern actors are not used to play Southern characters? Well, I'll tell you why! The reason is that there would be very little difference between the voices of the cultured Southerners and the Northerners on the same program. I consider the above practice an insult to the intelligence of Southern people. I'm sure that many others feel the same way. How about it?

Augusta, Georgia

P. R. N.

Against affected speech:

Dear Editor: The affected speech of some announcers gripes me. You can even sense that they know that it is affected. The thing to do is to employ those people who speak naturally. Milton J. Cross' affected speech should be eliminated from the radio.

Flint, Michigan

EDWARD BARATY

Why "Ladies and Gentlemen"?

Dear Editor: Why does every mother's son of an announcer waste so much time beginning every speech with the threadbare "Ladies 'n' Gentlemen"? Much time is taken up needlessly.

Minneapolis, Minn. THOMAS ELMORE LUCY

Have you a radio grouch? Does something on the air get "under your skin" and give you a pet peeve? If so, give yourself a treat by writing it in a letter to Your Grouch Box, Radio Guide, 423 Plymouth Court, Chicago, Illinois.

possesses normal intelligence he will improve his ways in order to regain these lost pleasures.

Some time ago a mother brought her six-year old son to me and explained that his irresponsible ways worried her. I made a quick mental analysis of the mother and her boy, and decided that nothing was the matter with the youngster. The fault lay entirely with the mother.

In the course of the discussion I gathered that the mother's method of handling her boy was entirely too fickle.

Her formula was based upon the age-old method of scolding, spanking and pleading.

I enrolled the lad in my dramatic troupe and watched his reactions. He ran true to form. He was lazy, wouldn't learn his small parts; he was untidy, and left a sloppy trail of paper, pencil shavings and pieces of candy wherever he went. It mattered little to him that the other children were working earnestly in an effort to make the forthcoming show a success.

I realized that it would be foolish to deny him a part in the show, as he evinced little interest in dramatics.

So I determined on another method. I decided to appeal to his inherent better nature by pointing out a few salient facts.

I told him that life thus far had been very good and kind to him, due to the fact that somewhere someone was laboring and sacrificing to make this condition possible.

I awakened him to the fact that his parents were laboring and denying themselves many things in order to provide for him. In simple, understandable language I pointed out that a group of children were outside in the rehearsal room working and striving to put something over, not for themselves, but for me. I proved to his entire satisfaction that many of the youngsters would rather be out playing, but that a sense of responsibility and loyalty was driving them on to bigger and better deeds.

The talk was the tonic the youngster needed. He had been utterly unconscious of the fact that the things he was consuming and enjoying, cost some one labor and self-denial.

Today he is one of my star subjects. He is alert, considerate, and sensitive to the rights and privileges of the people with whom he混gives and lives.

## Radio Road to Health

By Shirley W. Wynne, M. D.

Preventing and Curing Stomach Disorder Brought on By Summer Heat, Receives Doctor Wynne's Consideration

Summer heat is at its worst in the middle stages of August and September, and it is during this trying period that one must exercise great care against overeating and overdrinking. One of the most distressing conditions arising through this superabundance of heat, drink and food is gastritis.

That term gastritis is very much abused. It is usually confounded with indigestion. Other erroneous names for this ailment are "heartburn," "dyspepsia," "acid"—and "sour stomach."

Gastritis is a definite inflammation of the mucous membrane of the stomach. It has absolutely nothing to do with gas.

The distension of the stomach with gas is called "flatulence," and this symptom is a common indication of indigestion. Other indications of indigestion are heartburn, acid stomach and gas on the stomach.

Many persons experience a peculiar burning in the stomach and near the vicinity of the heart after indulging in some peculiar form of drink or food. It is not only an annoyance, causing intense discomfort, but it is also a danger signal. The person thus afflicted regularly should seek a physician at once and should, above all, shun patent medicines and quack remedies.

Heartburn is usually due to pressure following overeating, too rapid eating, or the selection of the wrong types of food. The weather, of course, should indicate the type of food one selects. It is common with business and professional men who do not take sufficient time to eat their meals. A few crackers, chewed thoroughly, and a glass of milk, slowly sipped, would better benefit the health of the stomach than a sandwich hastily bolted with a highly sugared cup of coffee.

Much can be done to reduce the many cases of stomach trouble by a sane and proper approach to all foods, in addition to periodic health examinations.

In all cases of persistent dyspepsia, consult your doctor. Overactivity of the stomach is more uncomfortable than dangerous, naturally; but remember also that if it persists it may indicate a more serious condition in the ordinary form of hyperacidity. The appetite, weight and strength remain good; vomiting rarely occurs. The discomfort is relieved easily by eating more good food, especially vegetables and milk.

Dyspepsia occasionally is due to ulcers of the stomach. In the ulcer cases the person is usually between 20 and 40 years of age. He may have attacks of sour stomach, with consequent pain, soreness and fulness coming at regular intervals; but he may be perfectly well between times. If there is real pain, sore spots, blood vomiting or sudden weakness, ulcers are undoubtedly present. A doctor should be consulted.

When one cannot check his stomach trouble or dyspepsia in a short time by proper food and drink, he should see a doctor and be examined thoroughly. He should relate his habits of living, his past diseases, and other necessary information so that a proper diagnosis can be made. Let me say that with all the scientific appliances at our command, it is sometimes extremely difficult to make a correct diagnosis of dyspepsia. For this reason it requires patience. It may require many visits to your doctor or clinic to ascertain exactly what is wrong. So be patient with your doctor, and soon you will be no doctor's patient, but a person with a strong, active digestion and happy disposition.



Left to right: Howard Clancy of NBC; Arthur Q. Bryan, sports announcer for WOR; George Hicks, of the NBC staff; Ted Husing, CBS sports specialist; and John S. Young, also of NBC

# The Announcers' 3rd Degree

By Howard Wilcox

If You Think That It's Easy to Become a Radio Announcer, Read These Audition Tests—and If You Wish to Note the Effect of These Tests, Tune in on the Four Diction-Award Winners, Milton J. Cross, Alywn W. Bach, John Holbrook and James Wallington—Hear Their "Battle of Words" over an NBC-WEAF Network Friday, August 17

**S**o you're gonna become a radio announcer! Sez you! Like fun you are, sez a dozen other guys. And now that we've added this dash of Captain Flagg-Sergeant Quirt repertoire, the curtain should be drawn to reveal a few blood-curdling scenes which are calculated to throw cold water on your garbling propensities, for the path of the embryonic announcer, like the course of true love, is never smooth and unruffled.

A self-confident young man approaches A. L. Alexander, Supervisor of Announcers of WMCA and the American Broadcasting System, and describes his fitness in glowing terms. Alexander listens silently and then gravely leads the aspirant to a microphone and hands him a script with the command to read it. Listen:

"Among the great Russian composers to be mentioned," reads the tyro, "are Glinka, Cesare Cui, Rimsky-Korsakoff, Moussorgsky, Borodin, Glazounov, Tschaikovsky, Scriabine, Ippolitov-Ivanov. Among the most frequently encountered Scandinavians are Jarnefelt, Sibelius, Sinding, Grieg."

"One of the most musical countries of Europe is considered to be Czechoslovakia, and the father of all Czechoslovakian or Bohemian composers is Smetena. The greatest of all is Dvorak. To think of the great composers of France is to think of Berlioz, Debussy, Charpentier, Delibes and Saint-Saens."

"In the announcing of Spanish music the most familiar names are those of Valverde, Padilla, Yradier, Granados and Albeniz. No mention of great composers is in any way authentic without including the Hungarian Liszt and the Polish master Moszkowski."

In addition to reading the above, one must remember that the correct pronunciation of the composers' difficult names is absolutely imperative. One or two slips mean instant disqualification. However, let us assume that the candidate acquitted himself nobly and didn't garble one syllable.

Mr. Alexander, with a gentle gleam in his eye, then bobs up with his literary masterpiece and commands an instant audible perusal of the script. Here, selected at random, are a few of the passages:

"Under the azure crouched an indisputable Indian. His forehead was bedizened with herbage, and he wore a scarlet belt around his abdomen. Though his conduct was exemplary and decorous, he lived in extraordinary squalor."

"He knew nothing of calligraphy, and very little about finance. He was not an aspirant for Parliament, but he hoped to exorcise evil spirits from the epoch by the advertisement of an Indian sacrifice. When granted a favor, he sought the apotheosis of his patron."

"A piquant matron by his side was his housewife, to whom he gave alternately a meager maintenance and peremptory commands, for he considered the position irrefragable, that to perfect a woman she must be isolated and made to obey. On this point he considered his arguments irrefutable. He appeared to care little for hymeneal harmony."

"This antique girl sat often by the road, eating Italian almonds and musing over esoteric vagaries. Her temper was as changeable as the hues of a chameleon. An attitude of languor indicated a need of condolence, or of allopathy, and her hair, worn in pyramidal style, made her the cynosure of the tribe. Her tatterdemalion husband would lounge through the living long day and at nightfall begin an address to her, with the grimaces and gibberish of a ruffian."

As Jimmy Durante would say—it's colossal! It's unexampled! It's redundant! And it's nutty!

It may be nutty, but here are Mr. Alexander's whys and wherefores for the pot-pourri of words: "In the course of the broadcasting day," he says, "the radio announcer is repeatedly confronted with a very grave responsibility. There is no medium that begins to compare with radio in its capacity for influencing the speech in the American home. The well-equipped radio announcer by splendid example is in a position to exert a tremendous influence for good. On the other hand, inaccurate pronunciation and incomplete knowledge on the part of the announcer misleads impressionable listeners and causes them to cultivate unfortunate habits of speech."

"Unlike the pioneer days of radio, a near perfection in the treatment of cultural subjects is now considered a necessity by all accredited radio stations, and there must be no possibility of offending sensitive and discriminating listeners, because of lack of announcer qualifications. While the candidate is not expected to pass perfectly such a test, the manner in which he handles it provides an insight into his cultural background, and is a fair indication as to whether he is at all familiar with the subjects at hand."

Mr. Pat Kelly, Announcing Supervisor at NBC, has a comparatively simple formula. He does not believe in lengthy and difficult test scripts. First he searches into the cultural background of the prospective microphone master of ceremonies. An appropriate background is a highly necessary requisite with the National Broadcasting Company.

For example, John Young, one of NBC's ace announcers, was and is a member of the Faculty of New York University. Ford Bond, Milton Cross, Alois Havrilla, Alvin Bach and Howard Clancy, other high ranking announcers, are all accomplished musicians and operatic and concert masters. Jimmy Wallington not only studied for the clergy but also was a member of the American Opera Company. Ben Grauer was a child motion picture prodigy and scored a sensational hit in "The Town That God Forgot" when he was but fourteen years old.

Mr. Kelly then utilizes a simple commercial script

and keeps a sharp ear cocked for diction, adaptability to the smooth-running commercial continuity, the selling force of the announcer's voice as it comes over the mike, and finally his powers of extemporaneous speech.

Language requirements are judged by the expertise in which the following names are pronounced: Arrigo Boito, Modeste Moussorgsky, Louis Boisset, Josef Haydn, Ottorino Respighi, Giovanni Bononcini, Ruggero Leoncavallo, Giovanni Sgambati, Pietro Mascagni, Luigi Mancinelli, "Die Fledermaus" by Johann Strauss, and finally "Lucia di Lammermoor" by Donizetti.

If the candidate comes through this test with flying colors, he is then shipped to one of the smaller affiliated stations for a few years' training. WBZ, affiliated Boston station, thus supplied Alvin Bach, Chas. O'Connor, John Young, Howard Petrie, John Holbrook and Don Lowe to the parent National Broadcasting stations in New York.

I asked Mr. Kelly what percentage of candidates were successful in obtaining jobs as announcers. His reply was illuminating. "Less than one per cent out of a possible thousand per cent," was his terse comment.

WABC provides a thorny and tortuous path in the way of the announcing novitiate. They were reluctant to release a transcript of the actual test, yet one gathers that the script runs more than five solidly typed pages, full of impossible and tricky phrases, and that at the conclusion of the larynx-wrenching recital one of the supervisors pounces into the room and excitedly demands that the unlucky victim begin an extemporaneous speech at once.

The nerve shock attached to such an unexpected and violent demand and entrance usually suffices to ruin completely the chances of a flawless extemporaneous recital. One plucky candidate was forced to speak for almost forty minutes without the benefit of a script before he ran out of words and started to "er" and "ah." A few hesitant slips like that write an unfortunate finis to the test.

An undercurrent of comedy and pathos run hand in hand with the ordeals. There have been several instances where overwrought aspirants collapsed in a dead faint and had to be revived with the aid of smelling salts and cold water.

At WABC they cherish a letter that was received some time ago. The missive bears a Southern postmark and reads as follows:

Dear Gentlemen: I am a big yung feller 25 years old and I haint never hadda job so I thot I like to getta job up too yure place as a annuncer. I know how ta tell folks what ta buy cause my mom and pop onct hadda butter and egg bussiness and I shure cud talk them inter buying butter and eggs, even wen they didn't wanter buy butter and eggs.

Our neighbors bout here says I am loosing a lot of time here in this township round here. Mom sed I ought to get a job up. (Continued on Page 21)

By Arthur Kent

**A Desperate Killer and His Partner in Crime Didn't Count on Radio, the Defender of Law, That Night in Los Angeles Last July When—**

**T**hree o'clock on the morning of July 24, 1934—and row upon row of Los Angeles houses were dark, their occupants sleeping in security. Officer Merle Parmelee yawned and turned into Smith's Restaurant on South Pedro street. Hardly anybody in the place he noticed. Smith mumbled a greeting, slid a cup of coffee under the policeman's nose, and went back to leaning against the counter. Everything was quiet. A heavy pall seemed to hang over the place disturbed only by the coffee-urn hissing gently.

So Dillinger was dead. But suppose—Officer Parmelee sipped his coffee. He was tired, off duty and out of harness.Lazy thoughts drifted through his mind . . . Dillinger was dead.

But suppose that fate had placed him on the death end of Dillinger's gun. Suppose he had the drop on you? Would you lift your hands or jerk at your gun?

Into the restaurant out of the soft night two men stepped. Parmelee's police brain registered them mechanically. The first was a big, swarthy youth with cranky hair and a cruel face. Behind him was a slight fairer man and older but very nervous. They sat down at the counter. "Coffee!" the big fellow blustered. "And make it snappy."

The two men drank their coffee. Parmelee sipped his still thinking. He had just decided that if a killer had the drop on him he would pretend to obey orders while watching for a one-chance-in-ten break to shoot it out. When the big youth with the little eyes put down his coffee cup, empty, and the hand which he suddenly pulled out of his pocket had a gun in it.

"Up with your hands!" he shouted. His eyes gleamed, and

Those who survive to suffer: Mrs. Lillian Leidy and her two-year-old daughter, Joan



Left to right above: Officer Oren N. Tucker, J. P. McDonald and Harry Wilson, victim and destroyer and (left) the second victim who didn't live to accuse: Officer Russell A. Leidy

## "Calling All Cars" One-Crime Dillinger

teeth showed clinched through his slit of a mouth. "Give us the dough!" they say. Dillinger's dead. Well, I'm the new Dillinger. Get 'em up!" Quickly the scattering of men at the counter turned startled faces, raised startled hands, froze. Merle Parmelee's hands tensed with the rest. But his eyes were taking in every detail his brain keenly alert. Wooden-faced he watched for the one chance in ten which would send his hand darting down for his service gun.

Behind the counter Smith, the proprietor, was almost as pale as his apron. His hands stuck over his head like a pair of antlers. He said nothing.

"Come on, mug!" snarled the big guy. "We ain't got all night to waste on this joint!" Smith opened up. The cash register's bell sounded like an alarm in that tense stillness.

**T**he bandit grabbed the money only \$25. Seeing this, the little youth mouthed curses. "I gotta good mind to eat you have, I be cried."

Now the smaller bandit walked behind the counter, and winked at the men in front of it. "What, you have boys?" he asked, imitating the proprietor.

"I'll take some wine, sherry," said the man with the gun, grinning wolfishly.

The big guy behind the counter placed six bottles of California sherry in a row. Then he came around and snoped them up.

"Come on," he said. The man with the gun looked at each one in the restaurant in turn. Parmelee knew by the cold gleam in those small eyes that the man was keved to kill.

"Now, you boys know what's good for you," the thin lips said stiffly. "You'll just sit there with your hands on the counter 'til we're gone. We're tough. Just as soon short as not!"

Benefiting his civilian clothes, Parmelee's muscles tensed. The smaller man had just slipped out into the night, his big partner was hacking to the door. He turned. Parmelee's hand slid under his coat with the

speed of a striking snake. The gun came out, spitting fire just as that broad back melted into the night.

Parmelee ran toward the thunder of his shots peering and bring at two fleeing figures which stopped beside a parked car and turned. Two flashes of flame filled the little restaurant. He was in the doorway now, flicked out in the darkness. Lead slugs buzzed past Parmelee's head and shoulders. He stood, deliberately emptying his gun. Bullets struck all around him.

**B**ut help was at hand. Down the dark street came Police Sergeant B. M. Edwards, shooting as he ran. There was a tinkle of glass and rending of fabric as police slugs tore into the parked coupe. The two bandits wavered, hesitated, and ran. They were looking for easy pickings, not an equal man-to-man stand-up fight. In the frantic race they collided with a pedestrian, knocked him down and tramped him. Police guns blazed again as the would-be Dillinger and his slender pal fled around the corner into Thirty-Third Street, with Edwards in hot pursuit.

Not many minutes before those two thugs entered Smith's restaurant, Radio Police Car No. 32 had been rolling peacefully along its beat.

"Well, Russ, another night shift just about over," observed Officer Tucker.

"Uh-huh!" agreed Officer Leidy, yawning. "Be glad to get home to bed."

"How's the missus?"

"Fine!" Leidy's strong face softened in a grin of pleasure. "And say—Joan's got another tooth!" Both men laughed.

But their laughter was broken off short and sharp. For inside their little car a voice spoke to them—a voice originating many miles away in the police radio room in the tower of the City Hall.

*Calling Car 32—Calling Car 32, two men in hold-up at 5090 South Broadway. Calling Car 32 . . .*

The voice was lost in the roar of the engine as Tucker stepped on the accelerator. Then a warning wail starting low and climbing to a quick shriek—sprang from the siren of the police car and split the night as the cruiser spun around a corner on two wheels, forgotten in an instant.

*(Continued on Page 25)*

# Programs for Sunday, August 19

## Log of Stations

(NORTH ATLANTIC EDITION)

| Call Letters | City                     | Power | Location | Net |
|--------------|--------------------------|-------|----------|-----|
| KDKA         | 980 50,000 Pittsburgh    | N     |          |     |
| WAAB         | 1410 500 Boston          | E     |          |     |
| WBAC         | 860 50,000 N.Y. City     | C     |          |     |
| WBAL         | 1060 10,000 Baltimore    | N     |          |     |
| WBZ          | 990 50,000 Boston        | N     |          |     |
| WCAU         | 1170 50,000 Philadelphia | C     |          |     |
| WLSH         | 940 1,000 Portland       | N     |          |     |
| WBRC         | 1330 500 Hartford        | E     |          |     |
| WEAF         | 660 50,000 N.Y. City     | N     |          |     |
| WEI          | 590 1,000 Boston         | N     |          |     |
| WFN          | 560 1,000 Philadelphia   | N     |          |     |
| WGY          | 790 50,000 Schenectady   | N     |          |     |
| WHAM         | 1150 50,000 Rochester    | N     |          |     |
| WIP          | 610 1,000 Philadelphia   | A     |          |     |
| WJAS         | 1290 1,000 Pittsburgh    | E     |          |     |
| WJSV         | 1460 10,000 Washington   | N     |          |     |
| WJZ          | 760 50,000 N.Y. City     | H     |          |     |
| WBZ          | 620 500 Bangor           | E     |          |     |
| WLIT         | 560 1,000 Philadelphia   | H     |          |     |
| WLW          | 700 500,000 Cincinnati   | N     |          |     |
| WMAU         | 630 500 Washington       | N     |          |     |
| WNAC         | 1230 1,000 Boston        | C     |          |     |
| WOKO         | 1440 300 Albany          | C     |          |     |
| WOR          | 710 5,000 Newark         |       |          |     |
| WRCA         | 950 500 Washington       | N     |          |     |
| WRVA         | 1110 5,000 Richmond      | N     |          |     |
| WTIC         | 1040 50,000 Hartford     | N     |          |     |

Network Programs Listed Only.  
\*Full Day Listings: Night Network  
A-American Broadcasting System  
C-CBS Programs.  
N-NBC Programs.

## Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

Look for the Bell A  
for Religious Services and Programs

8:00 a.m. EDT 7:00 EST  
NBC—Melody Hour WEAF  
CBS—Organ Reveille WABC  
NBC—Tone Pictures WJZ  
WNAC—Radio Circulars

8:30 a.m. EDT 7:30 EST  
NBC—Lew White, pianist WJZ  
CBS—Artist Recital WABC

8:45 a.m. EDT 7:45 EST  
CBS—The Radio Spotlight WABC  
WBZ—Musicale WNAC

9:00 a.m. EDT 8:00 EST  
NBC—The Balladers WEAF WGY  
WRC WCH

9:30 a.m. EDT 8:30 EST  
NBC—The Remingtons WEAF WRC  
WTIC WCH

WGY—Atmospheric Chapel  
9:45 a.m. EDT 8:45 EST  
NBC—Aiden Edwards, bass baritone WEAF WRC WCH

ABC—Sawyer, George Orton's Orchestra WIP

10:00 a.m. EDT 9:00 EST  
NBC—Sister Act WEAF WGY  
WJZ WHAM WBAL KDRA WBZ

WBZ—Gibbith Revere WEAF  
WGY WIP WRC WCH

CBS—Imperial Harmonies WABC  
WOKO WJAS WMAU WBZ WLBZ  
WJAS WLAU

AB—Jazzens Trio WIP  
WBZ—Church Forum

WSAT—A Watchtower Program  
10:15 a.m. EDT 9:15 EST  
WBAL—L. C. Bol, Rutherford

10:30 a.m. EDT 9:30 EST  
NBC—Mexican Tunes Orchestra WEAF WEI WRC WTIC WGY  
WRC WBZ WLBZ

NBC—Samuel Sorenson WJZ WHAM  
WBAL WBZ KDRA

## Star ★ Indicates High Spot Selections

CBS—Harmony Patterns WABC  
WBOK WDRB WJAS WJSV WCAU  
WBZ

AB—Beer and Pots WIP  
WBOK—Congregational Church  
WBAL—Lustering Post

10:45 a.m. EDT 9:45 EST  
CB—Aera der Nomad pianist  
WBOK WDRB WUOK WJSV WJAS  
WCAU

WBAL—A Christian Service Services

WBZ—Farmers' Almanac

WBAL—Summer Serenade (NBC)

WLSH—Morning Service

11:00 a.m. EDT 10:00 EST  
NBC—Press Radio News (5 min):  
WJZ WHAM WMAL WBZ WBAL

WBZ KDRA

NBC—Morning Musicals WJZ WHAM

WBAL WBAL WRVA WBZ WBZ

KDKA

CB—Children's Hour WABC

NBC—Press Radio News (5 min):  
WBAL WTC WGY WFN WRC

NBC—Variety WEAF WGY WTIC

WBAL—Morning Service

WBAL—Organ Recital

11:15 a.m. EDT 10:15 EST  
NBS—Hall and Green piano team:  
WEAF WGY WRC WTIC

11:30 a.m. EDT 10:30 EST  
NBC—Major Bowes Family (NBC):  
WEAF WFL WRC WTIC WRVA  
WGY

NBC—Richard Maxwell, tenor WJZ

WBAL WMAL WBZ KDKA WHAM

WBZ—Salt Lake City Tabernacle:  
WOKO WJAS WBZ WDRB

WBAL—Worship WIP

WBAL—Rhythm Jesters

WBAL—Organ Recital

WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

WBAL—Frank Staats' Orchestra

WBAL—Beauty That Endures

3:15 p.m. EDT 2:15 EST  
AB—Mike Barnasky WIP

WBAL—Rhythm Jesters

WBAL—Organ Recital

3:30 p.m. EDT 2:30 EST  
★ NBC—National Soap Box Derby by  
Graham McNamee WAF WRC

WEF WTIC WGY WJSV WHAM

NBC—Folks in Song WJZ WHAM

WBZ WHAM KDRA WMAL WBZ

ABY—Symphony Hour WIP

WBAL Balkan Melodies WIP

WBAL—Verna Osborne soprano

4:00 p.m. EDT 3:00 EST  
NBC—John B. Kennedy news WEAF  
WGY WEI WJSV WRC WTIC

CB—Buffalo Variety Workshop:  
WBAL WJSV WEAF WIP

WBZ WHAM WLAU WDRB

WBAL—Bing Crosby WIP

WBAL—Temple of Song

4:15 p.m. EDT 3:15 EST  
NBC—Lion Buckman tenor WEAF

WCHS WHAM WEI WTIC WGY

WBAL—The Watchtower

WGY—Farmed Gazebo, pianist

WBAL—Hazel Gossman, tenor

WBAL—Musical Tunes

4:30 p.m. EDT 3:30 EST  
CBS—Oregon on Parade WABC

WBOK WDRB WDCR WJAS

WBZ WJSV

★ NBC—Chicago Symphony Orchestra:

WEAF WJSV WEI WTIC WGY

WRC WEI WBZ

NBC—Pete Vass Orchestra WJZ

WBAL—WBAL WRA

WBAL—Avesper Shadydale Church

WBAL—Toland and Tremont

4:45 p.m. EDT 3:45 EST  
WBAL—The Salamander in Art

5:00 p.m. EDT 4:00 EST  
CBS—The Pioneers WABC WOKO

WBAL WCAU WAAB WBZ WJSV

NBC—A National Super WJZ WBZ

WBAL WHAM WMAL WHAM

WBAL—The New Frontier Period

WBAL—Toland, Tremont

WBAL—Jazzland Orchestra

WBAL—String Trio

4:45 p.m. EDT 12:15 EST  
ABY—Ruth Young, contralto WIP

WBAL—A Watchtower Program

1:30 p.m. EDT 12:30 EST  
WBAL—Highlights of the Bible WJZ

WBAL WBZ WHAM WRVA WHAM

KDKA

CB—The Composers Trio WABC

WBOK WDRB WJSV WEI WJAS

★ NBC—Surprise Party: Mary Small; WEAF WEI WIP WEI WIP

WBAL—Pete Radio News (5 min): WIP

WBAL—A Church in the Hills

1:45 p.m. EDT 12:45 EST  
NBC—Dorothy Nodwarey, pianist

WEAF WEI WIP WGY

WBAL—The Commissarites

WBAL—Mountain Music

WBAL—Salon Gems

WBAL—Lester Taylor baritone

3:45 p.m. EDT 4:45 EST  
WBOK Shira Cherkassky, pianist

WJZ WHAM

WBAL—The Commissarites

WBAL—Mountain Music

## Star ★ Indicates High Spot Selections

2:00 p.m. EDT 1:00 EST

NBC—South Seas Islanders WJZ

KDKA WBZ WHAM WHAM

CB—Edith Moore WAF WRC

WBAL WJSV WHAM WHAM

NBC—Gems A Comptroller WEAF WEI WIP

WBAL WHAM WHAM WHAM

WBAL—Did You Know That?

2:15 p.m. EDT 1:15 EST  
CB—Quaker Hour WAF WRC

WBAL WJSV WHAM WHAM

NBC—Morning Service WJZ WHAM

WBAL WHAM WHAM WHAM

WBAL—A Morning Service

WBAL—Organ Recital

WBAL—Pauline Aper pianist

WBAL—Old Farmers' Almanac

WBAL—Pauline Aper pianist

WBAL—Organ Recital

WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

WBAL—Frank Staats' Orchestra

WBAL—Beauty That Endures

WBAL—Organ Recital

WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

WBAL—Frank Staats' Orchestra

WBAL—Beauty That Endures

WBAL—Organ Recital

WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

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WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

WBAL—Frank Staats' Orchestra

WBAL—Beauty That Endures

WBAL—Organ Recital

WBAL—Down Melody Lane

WBAL—Baseball

WBAL—Antonette Werner West

# New Programs, Changes

(Time Shown is Eastern Daylight)

## Sunday, August 19

**G**uy Rennie, the young American singer who found fame in Paris and recently returned to capture New York as well will make his radio debut as the guest of Little Miss Bibo at her "Surprise Party" at 1:30 p.m. over an NBC-WEAF network.

The All-American Soap Box Derby, the world's greatest juvenile racing event, will be described over an NBC-WEAF network at 3:30 p.m. with Graham McNamee at the microphone, when it is run off in Dayton, Ohio. Youngsters from all over the east and middle west, seated in their home-made racing cars, will speed down the half mile of Burkhardt Hill in Dayton as thousands of spectators line the street and McNamee describes the event for listeners. While arrangements for broadcasting the speed tests have not been entirely completed, it is probable that McNamee equipped with a portable pack-transmitter, will take the spin down the hill during trial runs and describe the race as he goes. Grandstands are being built along the whole length of the half-mile hill to accommodate spectators, and it is expected that from 50,000 to 75,000 will attend.

Shura Cherkashev, eminent concert pianist, will be heard in a series of three piano recitals starting today at 3:45 p.m. over an NBC-WJZ network.

"The Eagle of the Black Sea," a story of Russian and Turkish struggle along the coast of the Black Sea with a thrilling battle between a submarine and an airplane as a climax to the episode will be the K-7 spy story heard at 7 p.m. over an NBC-WEAF network.

The Massed Bands of the Brigade of Guards, most famous of all British military musical units, will introduce a new series of Gulf Headliners programs in an

international broadcast from London at 9 p.m. over an NBC-WJZ network. On subsequent Sunday evenings the Gulf Headliners will feature famous bands or noted performers from either American or European cities.

Frederic Worlock, noted actor of the London and New York stages will come to the microphone as a guest performer of the Tastiest Theater when Robert Garland's one-act play, "At Night All Cats Are Gray" is presented over an NBC-WJZ network at 9:30 p.m.

Duke Ellington and his famous orchestra, exponents of torrid Harlem tunes will be the "Hall of Fame" guest orchestra at 10 p.m. over an NBC-WEAF network.

## Monday, August 20

Margaret West and her "Rafters" will be presented in a new series of weekly programs at 5:30 p.m. over an NBC-WEAF network.

## Tuesday, August 21

Danny Malone, the young Irish tenor is now scheduled for a twice-weekly series of song programs presented every Tuesday and Thursday at 7:30 p.m. over an NBC-WEAF network.

The Mountaineers, a new hillbilly group, will be heard at a new spot 10:15 to 10:30 p.m. over a Columbia network.

## Wednesday, August 22

Abel Wolman, Chief Engineer, State of Maryland Department of Health, will be heard over the WABC-Columbia network today at 4:30 p.m. Mr. Abel's subject will be, "Can You Live Without Water?"

James Melton, tenor, who came to Fred Allen's first "Town Hall Tonight" program as a guest artist and has scored such a hit that he is retained as a regular feature

of the Wednesday night broadcasts over an NBC-WEAF network at 9 p.m.

Dennis King, star of stage and screen and Louie Katzman's orchestra, will inaugurate a weekly series of musical and dramatic programs at 10 p.m. over an NBC-WJZ coast-to-coast network.

Daniel C. Roper, Secretary of Commerce, will be National Radio Forum's guest speaker tonight. "Alaska and the Government's Activities There" is Mr. Roper's subject and will be heard at 11:30 p.m. over an NBC-WEAF network.

## Thursday, August 23

Ray Heppeler, young baritone, has added another spot to his many programs and is heard every Thursday at 11:30 noon over an NBC-WJZ network.

An orchestral program of famous and modern compositions conducted by Arturo Toscanini from the Salzburg Music Festival will be relayed to American listeners in an international broadcast from Austria at 1:15 p.m. over an NBC-WEAF network. Next Tuesday, August 30, the concluding program also will be broadcast at the same time over WEAF and associated stations.

## Saturday, August 25

Ted Husing's new program feature entitled "Believe You Me" will be heard tonight and every subsequent Saturday over the WABC-CBS network from 6:15 to 6:30 p.m. Husing will offer comments, features and gossip pertaining to the sport-world.

Islam Jones and his orchestra will be heard at a new time over the WABC-Columbia network—1:15 to 7:30 p.m.

Alaska, land of mystery, adventure, romance and legend is the locale for a new series of "Northern Lights" dramas being broadcast on an NBC-WJZ audience each Saturday at 8:30 p.m.

Don't forget

JULIA SANDERSON

FRANK CRUMIT

with Jack Shilkret's Orchestra

Every Sunday, 5:30 p.m. E.D.T.

COLUMBIA NETWORK

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**ACME**

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over

The Columbia Broadcasting System

Beginning Sunday Evening, Sept. 9th

6:30 P.M., E.S.T.

on the following stations

WABC WAAB WDRC WCAU WEAN  
WJSV WHP WFEA WJAS

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RADIO GUIDE**

## Hours to Come

The American Bosch Corporation inaugurates a weekly series over an NBC-WJZ coast-to-coast hookup on Sunday, August 19, 5:30 to 5:45 p.m. E.D.T. The program will feature dramatic talks by noted explorers of the American Museum of Natural History. Dennis King, dramatic singer and actor will be featured on a series of musical programs with dramatic scenes from famous plays over an NBC-WEAF national hookup each Wednesday from 10 to 10:15 p.m. Linda Jettick Shoes will sponsor the show. "The House by the Side of the Road," a musical and dramatic program featuring Tony Wons, takes the airwaves September 2. A nationwide NBC-WEAF network will carry the program each Sunday from 5:30 to 6 p.m. S. C. Johnson and Son is paying for the time. The Jergens program returns with Walter Winchell September 2 over the NBC-WJZ network. The time will be the same as heretofore—9:30 to 9:45 p.m. "Buck Rogers," the popular CBS hour, returns to the airwaves September 2. Cocomalt again will sponsor the series. The programs will be heard on Mondays, Tuesdays, Wednesdays and Thursdays from 6 to 6:15 p.m.

Mrs. Franklin D. Roosevelt resumes her

events for the Simmons Company over the NBC-WBZ network on September 4. The time 9:30 to 10 p.m. . . . "The Mohawk Treasure Chest" returns to the air September 6 over an NBC-WEAF hookup each Thursday from 12 to 12:30 p.m. and each Sunday from 2:30 to 3 p.m. Mohawk Carpet Mills will sponsor "The Union Central Life Insurance Company's" resumes its "Roses and Dreams" series on September 9 and weekly thereafter over an NBC-WJZ network from 5 to 5:30 p.m. . . . Wasey Products resumes presentation of the popular human relations counsel, "The Voice of Experience," on September 11 over the Columbia System. It will be heard from 12 noon to 12:15 p.m. Mondays through Fridays and also each Sunday from 6:45 to 7 p.m.

Whispering Jack Smith and Arnold Johnson's orchestra will be presented in a series of programs from 7:30 to 7:45 p.m. every Tuesday, Thursday and Saturday over the Columbia network. Ironized Yeast will sponsor the show. Shell Eastern Petroleum Products returns to the air with the usual sports program devoted to football, on September 13, from 6:30 to 6:45 p.m. on Thursdays, Fridays and Saturdays. . . . Roxy fans will be listening in over a nationwide CBS hookup on September 15, when the noted radio showman participates in his first sponsored appearance. He will be presented weekly in an elaborate 45-minute program at 8 p.m. each Saturday. Fletcher's Castoria is sponsoring the series. . . . A musical series featuring artists and guest motion picture star appearances gets under way from Hollywood and over an NBC-WEAF hookup on September 16 and weekly thereafter from 3:30 to 4 p.m. sponsored by the Maybelline Company. . . . The Pontiac Motor Company resumes broadcasting on September 16, over a coast-to-coast NBC-WEAF network. Details on this program will be forthcoming shortly.

## Notice

### To Mail Subscribers

Should you anticipate going on a vacation, or otherwise making a change of address, please notify Radio Guide two weeks in advance of your contemplated change so that our circulation department will have ample time to carry out your request. Address: Subscription Dept., 423 Plymouth Ct., Chicago, Ill.

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### GOODLON TIRES

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Regular Cord Tires

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# Programs for Monday, August 20

6:30 a.m. EDT 6:30 EST  
WNAL-Sunrise Special, organ

6:45 a.m. EDT 5:45 EST  
NBB-Holiday Exercises: WEAF WEI

WGY-WGY  
WBZ-Gym Classes

7:00 a.m. EDT 6:00 EST  
KDRA-Musical Clock

WBZ-Musical Clock

7:15 a.m. EDT 6:15 EST  
WNAL-News

7:30 a.m. EDT 6:30 EST  
NBB-York Hanoka, xylophone: WJZ

CBS-Orchestrion: WABC

WJZ-Eye Opener

WLW-Top of the Morning

WNAC-Musical Program

7:45 a.m. EDT 6:45 EST  
NBB-Poetry and Labyrinth: WEAF

WGY-WGY  
WJZ-WEI

NBC-J. J. and Jane WJZ

WEI-Train Listener

WNAC-Water Cooler, banter

8:00 a.m. EDT 7:00 EST  
NBB-Organ Rhapsody: WEAF WEI

WTIC-WGY

CBS-Lyric Serenade: WABC

NBC-Morning Devotions: WJZ WBZ

KDKA-WBAL

WJZ-Bob White

WEI-Current Events

WGY-Musical Clock

WJZ-Sun Dial

WLW-Nation's Family Prayer

WNAC-Shopping Around the Town

WOR-Melody Moments

WRA-Musical Clock

8:15 a.m. EDT 7:15 EST  
NBB-Land, Sea and White: WJZ

WBZ-WBZ KDKA

WCSH-Morning Devotions

WEI-Shopping Service

WLW-Morning Devotions

WOR-At Woodsong

8:30 a.m. EDT 7:30 EST  
NBB-Cheers: WEAF WGY WJSH

WEI-WGY WIC WRC WLRW WEI

CBS-Raymond Scott, pianist: WABC

NBC-Lew White, organ: WJZ WHAM

KDKA-WBAL

WBZ-Old Farmers' Almanac

WOR-Martha Manning, talk

8:45 a.m. EDT 7:45 EST  
CBS-Radio Spotlight: WABC

WBZ-Shopping News

WHAM-Kid's Thoughts

WOR-Bud Ranney songs

9:00 a.m. EDT 8:00 EST  
NBB-Morning Glories: WEAF WLRW

WRC-WGY

\* NBC-Breakfast Club: WJZ WBZ

KDKA WHAM WRYA WBZ

CBS-The Song Reporter: WABC

WJZ WOKO WJSH WDRC WCAU

WJAS

ABN-Lyric Tea: WIP

WJSH-The Shopping Shopper

WEI-Clothes Institute

WGY-Anne McCullough

WLW-Salt and Peanuts, harmony

WOR-Guitar, banjo, baritone

8:15 a.m. EDT 8:15 EST  
NBB-Don Hall, Jr.: WEAF WLRW

WGY WIC WRC WLRW WJSH

CBS-Harmonica in Concert: WABC

WBZ WJAS WJSH WOKO WBZ

WCAU

WOR-Rhythmic Fantasy

8:30 a.m. EDT 8:30 EST  
NBB-Eva Taylor, songs: WEAF

WCSH WTC WRC

CBS-Metronome Parade, orchestra: WABC

WBZ WDRC WJSH WCAU WJAS

WBZ

KDKA-Style and Shopping Service

WEI-Jean Albany Shopping Services

WGY-Little Jack & Little Orchestra

WLW-Hymns of A. Churches

WOR-John Stetson Orchestra

9:45 a.m. EDT 8:45 EST  
NBB-Maryland, 1947: WEAF WRC

WCSH WTC WJF WJW WJF

CBS-Metronome Parade: WOKO

ABS-Gordon Clark, baritone: WIP

KDKA-Work and Thought

WGY-Mind Games, Devotions

WOR-Father and Son, songs

10:00 a.m. EDT 9:00 EST  
NBB-Breen and de Rose: WEAF

WCSH WJF WJF WJF WJF

NBC-Harvest Song: WJZ WBZ

WGY-The Southerners

WBZ-Let's Get Crafty Program

WNAC-B-B-1 Park

WOR-Sun Trio

10:15 a.m. EDT 9:15 EST  
NBB-Viennese Sextet: WJAF WEI

WGY WRC WJSH WRVA WLW

WGY

CBS-Bill and Ginger: WABC WOKO

WJSH WCAU WJAS WJSH

NBC-Piano Duos: WJZ WHAM

ANP-Press Radio News: WIP

KDKA-Sammy Fuller

WBZ-Gum' Home

WBZ-Minute Masters

## Star ★ Indicates High Spot Selections

10:30 a.m. EDT 9:30 EST

CBS-Al About You: WABC

NBC-Press Radio News (5 Min.):

WEAF WJSH WJF WTC WEI

NBC-Morning Parade: WEAF WRC

WBZ WJF WTC WEI

CBS-Press Radio News (5 Min.):

WEAF WJAS WJF WTC WEI

CBS-Press Radio News (5 Min.):

WBZ WJF WTC WEI

NBC-Tommy Dorsey: WJCA

WBZ WJF WTC WEI

&lt;p

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If you wear glasses or think you should wear four months trial offer—containing the inspiring story of glasses discarded for Natural Eyesight. Attestation, Old Age Sight, Eyesight Weak Eyes, Eye Muscle Trouble, Etc. as told by USERS AT HOME of this Revolutionary System will be mailed FREE upon request.

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...SAFELY in 5 to 13 min.  
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it. Do not use on peroxides because  
it will cause a permanent stain. Do not  
streak. Lightens blonde hair to blonde. \$1  
half lightens blonde hair to dark blonde.  
This is the only preparation that will lightens  
the scalp. No more dark roots. Used over 20  
years by famous beauticians, salons and screen  
stars and other celebrities. Guaranteed.  
Mailed complete with brush for application.  
**FREE** 24-page booklet "The Art of  
Lightening Hair Without Peroxide". Free with your first order.  
EDWIN F. LUCILLE Hair Beauty Specialist  
600A W. 181st St., New York, N. Y.

8:30 p.m. EDT 7:30 EST  
NBC—Entertainer Symphonique: WJZ  
WBZ KDKA WMAL WBAL WHAM  
WRVA

★ NBC—Garden Concerts: Gladys  
Swanson, mezzo soprano: WEAF  
WJZ WFIL WSH WHAM WLW  
WRC WGY

CBS—"Raiders" sketch: WOKO  
WBRC WJAS WLZ WCAU WJSV  
WNAC

★ CBS—Lillian Roth; Edward Neill,  
Jr., Orchestra: WABC  
ABC—U. S. Navy Band: WIP  
WOR—Philharmonic Orchestra

9:00 p.m. EDT 8:00 EST  
★ NBC—Harry Horlick's Gypsies:  
WEAF WJZ WEI WSH WGY  
WLW

CBS—Evan Evans, baritone; orchestra:  
WABC WBRC WDCR WCAU WOKO  
WJAS WNAC WLZ

★ NBC—Greater Minstrels: WJZ  
WHAM KDKA WBZ WBAL WLW  
WRVA

8:15 p.m. EDT 8:15 EST  
CBS—Roy Helton, "Looking at Life";  
WABC WNAC WBRC WCAU WOKO  
WJAS WNAC WLZ

9:30 p.m. EDT 8:30 EST  
★ CBS—George Price; Henrietta Schumann, pianist; Jim Glashow's Orchestra:  
WABC WBRC WNAC

WNAC WOKO WJSV WJAS

WNAC WOKO

# Programs for Tuesday, August 21

## Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST

WNAI-Sonata Special, organ

6:45 a.m. EDT 5:45 EST

NBC-Health Exercises WEAF WEEI

WGY WFI

WOR-Gym Classes

7:00 a.m. EDT 6:00 EST

KDKA-Musical Clock

WBZ Musical Clock

7:15 a.m. EDT 6:15 EST

WNAC News

7:30 a.m. EDT 6:30 EST

NBC-Yutaka Hirooka, xylophonist,

WJZ-Eye Opener

WLW-Top of the Morning

WNAC-Musical Program

7:45 a.m. EDT 6:45 EST

NBC-Pollock and Lawrence, piano

duo WEAF WFI WRC WGY

NBC-Jolly Bill and Jane WJZ

WEI-Mirrored Tear Catcher

WNAC-Sun & Star Baritone

8:00 a.m. EDT 7:00 EST

NBC-Organ Rhapsody WEAF WFI

WRC

CHY-Salem Musicale WABC

NBC-Morning Devotions WJZ WBZ

KDKA WBAL

WBZ-Bob White

WEFI-Current Events

WGY-Musical Clock

WJY-Sun Dial

WLW-Our Nation's Family Prayer

WNAC-Shopping Around the Town

WOR-The Voice of Gold

WGY-Music Clock

8:15 a.m. EDT 7:15 EST

NBC-Land, Sea and Sky: WJZ

WBAL WRC KDKA

WCH-Morning Devotions

WEFI-Shipping Services

WLW-A Morning Devotions

WOR-Al Woods, songs

WFC-Organ Rhapsody (NBC)

8:30 a.m. EDT 7:30 EST

NBC-Chorus Music WEAF WGY

WCSU WJZ WFI WTC WRC WLW

CBS-Salon Musicale WABC

NBC-New White, organ WJZ WHAM

KDKA WHAM

WBZ-Father's Almanac

WOR-Martha Manning, talk

8:45 a.m. EDT 7:45 EST

CBS-Caroline Gray, pianist: WABC

WBZ-Shopping News

WJAM-Kathy Thoughts

WOR-Rhythmic Hours

9:00 a.m. EDT 8:00 EST

NBC-Horror and Death: WEAF

WLW WRC

CHY-The Song Reporter WABC

WKO WJAS WDRG WBZ WNAC

★ NBC-Breakfast Club, orchestra

WJZ WBAL KDKA WHAM WRYA

WBZ

ABS-Lyric Strings WIP

WCAI-Jean Aubrey talk

WPSH-Victor Young

WEFI-Mental Program

WGY-Brian Kavanagh, ballads

WLW-Sun and Petrus' harmony

WOR-George Dallas, baritone, organ

9:15 a.m. EDT 8:15 EST

NBC-Don Hall, T-Bone WEAF WLT

WGY WFC WFI WLC WGY WCH

CBS-In a Spanish Garden WABC

WJAS WKO WNA WDRG WLW

WBZ

WOR-'Tis Your Child' talk

9:30 a.m. EDT 8:30 EST

NBC-Eva Taylor, songs WEAF

WRC WTC WSH WEEI

KDKA-Style and Shopping Service

WGY-Little Jack Little's Orchestra

WLW-Hymns of All Churches

WOR-John Stein, Orchestra

9:45 a.m. EDT 8:45 EST

NBC-Allen Presco, The Wife Saver: WEAF WTC WPSH WRC WFI

WBZ-Round Table Quartet WABC

WNA WKO WCAU WJAS

ABS-France, Baldwin, songs WIP

KDKA-The Poughkeepsie

WEFI-The Southemers

WLW-Music Clock Program

WJW-Morning

WPSH-Gordon McMillan

WBZ-Newark String Trio

10:15 a.m. EDT 9:15 EST

NBC-Venezuela Special: WEAF WEEI

WFI WGY WRC WPSH WGY

CBS-Bill and Ginger WABC WOKO

WAAB WDRG WJAS WBZ WPAU

NBC-Fran MacHugh WJZ WBZ

KDKA WHAM WMA WRYA

WGY-The Southemers

WLW-Music Clock Program

WJW-Morning

WPSH-Gordon McMillan

WBZ-Newark String Trio

10:30 a.m. EDT 9:30 EST

NBC-Venezuela Special: WEAF WEEI

WFI WGY WRC WPSH WGY

CBS-The Calder, 1939 WABC

WJZ WAAB WDRG WJAS WBZ WPAU

NBC-Fran MacHugh WJZ WBZ

KDKA WHAM WMA WRYA

WGY-The Southemers

WLW-Music Clock Program

WJW-Morning

WPSH-Gordon McMillan

WBZ-Newark String Trio

11:00 a.m. EDT 10:00 EST

NBC-Eva Taylor, songs WEAF

WRC WTC WSH WEEI

KDKA WHAM WRC WFI

WBZ

ABS-The Calder, 1939 WABC

WJZ WAAB WDRG WJAS WBZ WPAU

NBC-Fran MacHugh WJZ WBZ

KDKA WHAM WMA WRYA

WGY-The Southemers

WLW-Music Clock Program

WJW-Morning

WPSH-Gordon McMillan

WBZ-Newark String Trio

11:30 a.m. EDT 10:30 EST

NBC-The Honeydippers WJZ KDKA

WBZ

ABS-The Honeydippers WJZ KDKA

WBZ

12:00 Noon EDT 11:00 a.m. EST

NBC-Fields and Flowers WJZ

KDKA WBAL WRYA

CBS-Connie Gates, songs WABC

WNA WDRG WCAU WJAS WPSH

WBZ

NBC-Harry Knox, tenor WEAF

WGY WPSH WRC WTC WEEI

WBZ

ABS-Nicholas Garagum, violinist: WIP

WBZ

Afternoon

WBZ-Duke Dewey's Hickory Nuts

WHAM-Tom Grissom, organist

WOR-Kiddies Knocking Class

10:30 a.m. EDT 9:30 EST

NBC-Press Radio News, (5 Min.):

WEAF WPSH WRC WFI WGY

NBC-Morning Parade WEAF WPSH

WFI WRC WMA WRYA WBZ

NBC-Today's Children WJZ WMAL

KDKA WBZ WBL WMA WRYA WBZ

CBS-Press Radio News, (5 Min.):

WBZ WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

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NBC-Madison Ensemble WABC

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WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

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NBC-Madison Ensemble WABC

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WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

WPSH WRC WMA WRYA WBZ

NBC-Madison Ensemble WABC

WBZ WPSH WRC WMA WRYA WBZ

&lt;p

# Plums and Prunes

By Evans Plummer

Filling the spot vacated by a team that has been on top for years and years isn't the easiest thing to do, yet Frank Buck is succeeding admirably in the *Amos 'n' Andy* void. Not only has he won over the juvenile audience with his tales of the jungle but the adults likewise. And who hasn't, in his more restless moments, wished that he might have been an explorer or a wild animal trainer?

PLUMS ARE ACCORDED the *Maple City Four* for their regularly satisfactory performances and in particular their last Saturday's (Aug. 4) contribution to the *National Barn Dance*, a novelty interpretation of "The Man on the Flying Trapeze." Of course we'd give plums to anyone singing the O'Keefe trade mark, but subtracting the prejudice, the quartet is still number one in the midwest.

Which brings up the question: "Why does the National (WLS) Barn Dance continue a perennial favorite?" Perhaps it's the fact that there's a whole lot of rural rhythm and mountain music in the most lorgnetted of us.

Generally speaking, the Press-Radio bulletins over NBC and CBS are pranely amateur. Perhaps the newspaper interests are keeping them thin and watery in order to sell tonight's and tomorrow morning's paper?

HEINIE and his *Grenadiers*, Milwaukee's ace contribution to NBC's sustaining program structure are popularly symbolic of the great Wisconsin city. They, too, know the art of retaining audiences.

BETTY AND BOB, it seems to us, would enjoy even larger audience appreciation were it not for the verbose commercial credits that take practically all the pleasure from twisting the dial to this NBC mid-afternoon attraction. *Don Ameche and Beatrice Churchill* do a beautiful piece of work, only to have it crushed to lifelessness by the ponderous sales

steam roller. Can't you find a smarter credit writer, Mr. Sponsor?

Plums to the entire Family Theater group, including Bert Lytell, Walter Kinsella and Enrice Howard, for their performance of "The Front Page" on Sunday, Aug. 5. Pasternack and Melton are likewise invited to the feast.

WHILE THIS pillar's chief interest is outside the sustaining pickups of the hundred odd bands wafted the country over by the two major networks, we pause to hand a basket of plums to one Jack Berger, New York maestro. An earful will prove to you that his rhythms are pleasingly danceable and not obstructed by those musically flourishes called "arrangements."

APPRECIATIONS . . . for the Sinclair Greater Minstrels of Monday, August 6, or almost any other Monday, in fact . . . for the continued excellence of selection of operettas and operas and their rendition by the *Beauty Box Theater*. Did you hear *Heartbreak* and *John Barclay* in "The Red Mill" . . . For the NBC Breakfast Club, although early riser *Marty Lewis* beat this writer to the draw and may be consistently found in the a.m. bleachers tuning to *Don McNeil* and his colleagues.

Adding to his catch, the vacationing Amos (Freeman F. Gosden) reports the snaring of 300 trout and three more porpoises . . . which begins to look as if Amos is fishing on purpose . . . Whoa, Mr. Wynn.

## Radio a la Nudist Benny

"I FIND," says Jack Benny in guest columning on the west coast, "that I like radio best among all branches of the show business because your radio audiences can only hear you and that saves shaving expense and tailor bills. I've done some of my best broadcasts in a bathrobe."

The stage is different from both radio and the screen. You must dress well, although I've seen many actors get plenty of mileage out of a full dress suit (*thought I'd say General Tires, didn't you?*) by using the right spotlights. For instance, if the trousers can't stand inspection, you have the spotlight put on the coat etc.

"Radio's a great business . . . But if the jokes aren't funny, it's awful!"

## Inside Pickups

ARMAND GIRARD California's next great voice is bound for NBC's Radio City whence hell sing . . . Gertrude Niesen is road touring and will vaudeville shortly in Chicago . . . Edna C. Hill is slated to emerge from the Maine woods long enough to do a one-time show on August 20 over NBC from the Windy City . . . As if he didn't have enough

## Wayne King's

### Medal Presentation

Presentation to Wayne King of the Radio Guide gold medal—symbolic of supreme popularity among orchestras—will be made on August 21, on one of the regular *Lady Fisher* programs.

Not only was the Waltz King selected by listeners everywhere as the most popular bandleader, in addition he secured a larger number of votes than any other radio performer or team of any kind. The tremendous number of fans who voted for Wayne now will be able to hear the ceremonies of presentation, and to enjoy the gratification of realizing that their votes made possible this great triumph of an outstanding popular star of the air.

### Programs to Be Heard

## Tuesday, August 21

Chicago Symphony at Swift Bridge the week of August 6, may claim a new first. His Chicago premiere was rained out and the start delayed more than an hour, and this was the first time the Swift musicales have been delayed at the start . . . Charles Previn, the Silken Strings maestro, has been signed for two years with instructions to build a really big show. *Countess Arban* is his first acquisition.

## SONGS WANTED FOR RADIO BROADCAST NEW WRITERS INVITED

Cash payments will be advanced to writers of songs, if used and published in "The Orchestra World." Send us any of your material (words or music) likely to be found suitable for radio entertainment. **RADIO MUSIC GUILD**, 1850 Broadway, New York. **Tune in Every Sunday at 3:45 P. M. Sta. WINS.**

## WHAT RADIO STATIONS Do You Enjoy Most in Your Locality? VOTE! Send This Ballot!

*Paste on Post Card—Mail for 1c*

**R**adio Guide is anxious to publish the news about all the stations to which you listen regularly—wherever they may be.

We ask our readers to help us. Tell us which radio stations you enjoy most in your locality—which you prefer. Name them in the order of your preference.

Paste the ballot on a post card and mail it for one cent.

We will endeavor to follow this Poll of YOUR VOTES and publish as much information as possible about the stations which this Poll indicates are the most popular.

In this way our readers can help us make Radio Guide what we want it to be—the most complete and most interesting weekly magazine of programs and personalities in America.

Please send your ballot today.

—THE EDITOR

### BALLOT

Editor, Radio Guide,  
423 Plymouth Court, Chicago, Ill.

Below I have written the Call Letters of the Radio Stations I listen to in this locality, named in the order of my preference, day and night.

Before 6 p. m.: After 6 p. m.:

1. \_\_\_\_\_ 2. \_\_\_\_\_

3. \_\_\_\_\_ 3. \_\_\_\_\_

My Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

11:45 p.m. EDT 10:45 EST  
CBS—Joe Rechman's Orchestra: WABC WOKO WHAC WDRC WBZ

12:00 Mid. EDT 11:00 p.m. EST  
★ NBC—Postmaster General Jas. A. Farley, address: WJL WMAL WBZ

KDKA WHAM WBAL

SH—Eric Mariguerre's Orchestra: WEAF WFY WGY WF1

★ CBS—Postmaster General Jas. A. Farley, address: WABC WNAC WOKO WJL WJSY WCAU

ABS—Bob Fallon's Orchestra: WIP WLW—News, Dance Orchestra

WOR—Frank Stuart's Orchestra

12:15 a.m. EDT 11:15 p.m. EST  
ABS—Johnny Johnson's Orch.: WIP

12:30 a.m. EDT 11:30 p.m. EST  
NBC—Harold Stern's Orchestra: WEAF WLW WEEI WGY WF1

CBS—Joe Haynes' Orchestra: WABC WJSV WFAT WNAC WOKO

NBC—Jimmy Carrigan's Orchestra: WJZ KDKA WBZ WHAM WBAL

WRA WMAL

ABS—Benny Goodman's Orch.: WIP

12:45 a.m. EDT 11:45 p.m. EST  
NBC—Pete Smythe's Orchestra: WJZ

KDKA WBZ WHAM WBAL WRA

ABS—Chick Webb's Orchestra: WIP

8:30 p.m. EDT 7:30 EST  
★ NBC—Wayne King's Orchestra: WEAF WEEI WOKO WFB WGY WRC WTC

★ CBS—"Accordiana": WABC WOKO WDRC WCAU WNAC WJSV

NBC—Henry King's Orchestra: WJZ WHAM WBZ WBAL KDKA WMAL

WBZ—Eliot Brook's Band: WOR Roger van Duyn's Orchestra

WRA—Evening Musicals

8:45 p.m. EDT 7:45 EST  
WLW—Monkey Hollow comedy

WRA—Tom Linda (NBC)

8:00 p.m. EDT 8:00 EST  
★ CBS—George Givot, comedian: WABC WDRC WNAC WJSV WCAU WJSV WBZ WOKO

NBC—Musical Memories: WJZ WBZ WBAL KDKA WHAM WEEI WRVA

WOR—Dave Gove, comedian

8:30 p.m. EDT 8:30 EST  
★ NBC—Scoontown Sketches: WEAF WTC WF1 WGY WJSV WEEI

CBS—STUDEBAKER CHAMPIONS: Richard Hubner's Orchestra, Jerry Nash, vocal: WABC WOKO

WBZ WJSV WCAU WJSV WNAC

★ NBC—Symphony Orchestra: WJZ

WBAL KDKA WHAM WMAL

WLW—The Herald  
WOR—Michael Bartlett and Trio  
WRC Kaltenecker's Kindergarten (NBC)

WRVA—Fred Waring's Orchestra  
9:45 p.m. EDT 8:45 EST

WOR—Eddie Brown, violinist

10:00 p.m. EDT 9:00 EST  
★ NBC—Beauty Box Theater: WEAF WEEI WRC WGY WOKO WRVA

CBS—The Troopers: WABC WOKO WDRC WCAU WJSV WBZ WBLB

WJSV

ABS—Broadway Revue: WIP

WNAC—Hughie Connor's Orchestra

WOR—Harlan Read, current events

10:15 p.m. EDT 9:15 EST  
CBS—Modern Minstrels: WABC WCAU WDRC WOKO WBZ WJSV

WBZ—Old Farmers' Almanac

WCAU—Alan Scott

WOKO—Dance Orchestra

WJSV—Baseball Scores, Current Events

WGY—Phil Emmerich's Orchestra

WLW—Cotton Queen Minstrels

WNAC—News

CBS—Melodic Strings: WABC WOKO WAAB WDRC WBZ WCAU WJSV

ABS—El Dantzig's Orchestra: WIP

KDKA—Square Hawkins

WNAC—Rainy Weeks' Orchestra

WOR—Eddie Lane Orchestra

10:45 p.m. EDT 9:45 EST

WCAU—Sport Page, Musical

11:00 p.m. EDT 10:00 EST

WBC—Orlando's Orchestra: WJZ

WBAL WHAM

★ CBS—The Party Issues: WABC

WBRC WJSV WJSV WAAB

NBC—Q. S. T.: dramatization WEAF

WTIC WF1 WRC WRVA

KDKA—Sports Santa

WCAU—Alan Scott

WOKO—Baseball Scores, Current Events

WGY—Phil Emmerich's Orchestra

WLW—Cotton Queen Minstrels

WNAC—News

Continued from Preceding Page

WOR—Paul Whiteman's Orchestra

11:15 p.m. EDT 10:15 EST

NBC—Jack Berger's Orchestra: WEAF

WRC WEEL WF1 WOKO WTC

WRVA

CBS—Isham Jones' Orchestra: WABC

WNAC WDRC WJSV WCAU WBZ

NBC—Robert Rose, tennis: WJZ

WMAL KDKA WBZ WBAL

ABS—I do's Orchestra: WIP

WHAAT—News

11:30 p.m. EDT 10:30 EST

NBC—Len Reisman's Orchestra with Phil Drey, bartonite: WLW

★ NBC—Rudy Vallee's Orchestra: WJZ WHAM WBZ WBAL

CBS—Isham Jones' Orchestra: WABC

WOKO

NBC—Carl Hoff's Orchestra: WEAF

WF1 WTC WEEL WRC WCAU

ABS—Blue Rhythm Band: WIP

KDKA—Dance Orchestra

WGY—Ray Nichols' Orchestra

WOR—El Dantzig's Orchestra

WRVA—Concert Orchestra

# Programs for Wednesday, August 22

Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST  
WNAI—Singing Special Organ  
6:45 a.m. EDT 5:45 EST  
NBC—Health Exercises: WEAF WEI  
WGY WFI  
WOR—Gym Classes  
7:30 a.m. EDT 6:00 EST  
KDKA—Musical Clock  
WBZ—Musical Clock  
7:15 a.m. EDT 6:15 EST  
WNAC—News  
7:30 a.m. EDT 6:20 EST  
WNAC—Musical Program  
7:45 a.m. EDT 6:45 EST  
NBC—Pullock and Lounsherry: WEAF  
WFI WRC WGY  
NBC—Jolly Bill and Jane: WJZ  
WEEL—Team Catcher  
WNAC—Walter Kidder, baritone  
8:00 a.m. EDT 7:00 EST  
NBC—Richard Leibert, organist:  
WEAF WFI WTC WRC WRC  
CBS—Lyre Serenade: WABC  
NBC—Morning Devotions: WJZ WBZ  
KDKA WBAL  
WCSH Bob White  
WEEL—Current Events  
WGY—Musical Clock  
WJSV—Sun Dial  
WLW—The Nation's Family Prayer  
WNAC—Shopping 'round the Town  
WOR—Melody Moments  
WRC—Musical Clock  
8:15 a.m. EDT 7:15 EST  
NBC—Lauds: True and White: WJZ  
WBAL  
WCHS—Morning Devotions  
WEEL—Shopping Service  
WLW—Morning Devotions  
WOR—Al Woods' songs  
8:30 a.m. EDT 7:30 EST  
NBC—Ghems: WEAF WGY WCSH  
WEI WFI WTC WRC WLW  
CBS—Rhythmic Band: WABC  
NBC—Love White, organist: WJZ  
WHAM KDKA WBAL  
WBZ—Farmers' Almanac  
WOR—Martha Manning talk  
8:45 a.m. EDT 7:45 EST  
WBZ Shopping News  
WHAM—Kindly Thoughts  
WOR—Bill Barney, songs  
8:50 a.m. EDT 8:00 EST  
NBC—Sam Hermon and Frank Banta:  
WEAF WLIT WRC  
CBS—The Song Reporter: WABC  
WBKO WDRC WJAS WBZ WCAU  
WNAC  
★ NBC—Breakfast Club: WJZ WEI  
KDKA WHAM WRC WBZ  
ARS—Lyric Strings: WIP  
WCSH—The Morning Shopper  
WEEL—Clothes Institute  
WGY—Scissors and Paste  
WLW—Salt and Peanuts, harmony  
WOR—George Shirley, baritone  
8:15 a.m. EDT 8:15 EST  
NBC—Don Hall Trio: WEAF WGY  
WLIT WRC WEI WFI WRC  
CBS—Patterns in Harmony: WABC  
WJAS WBZ WOKO WDRC WCAU  
WNAC  
WBAL—Gent's Home  
WOR—Rhythm Encounters  
8:30 a.m. EDT 8:30 EST  
CBS—Metropolitan Parade: WABC  
WDRC WNAI WCAU WJAS  
NBC—Morning Glories: WEAF WCSH  
WTC WRC WEI  
KDKA Shopping Service  
WGY—Bradley Kincaid, ballads  
WLW—Hymns of All Churches  
WOR—John Stein's Orchestra  
8:45 a.m. EDT 8:45 EST  
NBC—Southerners male quartet:  
WEAF WRC WTC WCSH WAAB  
WEI WLW WEET  
CBS—Metropolitan Parade: WOKO  
WBZ  
ARS—Gordon Clark: WIP  
KDKA—Work a Day Thoughts  
WEEL—News (5 Min.)  
WGY—Mid-morning Devotions  
WOR—Shopping with Jean Abbey  
10:00 a.m. EDT 9:00 EST  
NBC—Bren and de Rose: WEAF WFI  
WEI WCSH  
CBS—Madison Singers: WABC WJAS  
WDRC WAAW WBZ WCAU  
NBC—Harvest of Song: WJZ WBZ  
KDKA WMAI WBZ WRVA  
WGY—The Southerners  
WHAM—OT-wer Clock Program  
WLW—I'm Care of the Sick  
WNAC—Buddy Clark  
WOR—Morning Musicals  
10:15 a.m. EDT 9:15 EST  
NBC—Vivian Gray: WEAF WEI  
WCHS WFI WRC WGY WRVA  
WLW  
CBS—Bill and Gertie, songs: WABC  
WOKO WNAI WCAU WJAS WJSV  
NBC—Florence Trio: WJZ WHAM  
ABS—Press Radio News (5 Min.):  
WIP

KDKA—Sammy Fuller  
WBZ—Minute Mausers  
WOR—Margorie Harris, songs  
10:30 a.m. EDT 9:30 EST  
CBS—Press Radio News: (5 Min.):  
WCAU WOKO WJAS WOKO WBZ  
CBS—Fiddler's Fancy: WLAU WRC  
WLW WOKO WJAS WNAI  
CBS—All About You: WABC  
NBC—Press Radio News: (5 Min.):  
WEAF WCHS WRC WTC  
NBC—Three Stamps, trio: WEAF  
WCSH WRC WTC WFI  
NBC—Today's Children: WJZ WBZ  
WBAL KDKA WBZ WHAM WRYA  
WEEL—Organist  
WGY—Market Basket  
WEVY—Woman's Hour  
WLW—Jack Beach's Musical Group  
WOR—Steve Senn, 5 P.C.A.  
10:45 a.m. EDT 9:45 EST  
NBC—Betty Crocker: WEAF WEI  
WFI WGY WCSH WRC WRVA  
WLW  
NBC—Press Radio News: (5 Min.):  
WJZ KDKA WBZ WOKO WBAL  
KDKA WHAM WBAL  
CBS—Press Radio News: WABC  
CBS—Fiddler's Fancy: WABC WNAC  
WB—Famous Singers  
WHAM—Radiograms: (5 Min.)  
WOR—Newark String Trio  
11:00 a.m. EDT 10:00 EST  
NBC—Juan Reyes, pianist: WEAF  
WCSH WLIT WGY  
CBS—Cooking: Close Ups: WABC  
WOKO WNAC WCAU WJAS WDRC  
WJSV  
NBC—The Wife Saver: WJZ  
WHA—The Honeymooners: WBZ  
KDKA—Uncle Tom and Betty  
WEEL—Friendly Kitchen  
WHAM—Tom Givens, organist  
WLW—News, Livestock Reports  
WOR—Handicraft Club for Shab-Ins  
11:15 a.m. EDT 10:15 EST  
NBC—Alice Remond, songs: WAF  
WGY WCSH WRC WEEL WLIT  
CBS—Rambles in Rhythm: WABC  
WNAI WCAU WDRC WJAS WOKO  
WBZ  
NBC—The Merry Macs: WJZ WHAM  
KDKA WMAI WBAL WRVA  
ABS—Up and Down Fifth Avenue:  
WIP  
WLW—"Flea Stories"  
WJSV—Woman's Hour  
WLW—Franklin Beaumont, Orchestra  
WOR—Harold Cummings, baritone  
11:30 a.m. EDT 10:30 EST  
NBC—Betty Moore, interior decorating:  
WEAF WLIT WGY WEEL WLW  
NBC—U.S. Army Band: WJZ KDKA  
WBAL WRVA WBZ WMAL  
ABS—Bruce Chalmers: WIP  
WCSH—Musical Program  
WHAM—Mrs. Thrifty Buyer  
WOR—Philosophical Talk  
11:45 a.m. EDT 10:45 EST  
NBC—Down the Song Trail: WEAF  
WTC WEI WCHS WGY WRC  
WLIT  
CBS—Jane Ellison: WABC WNAC  
WJAS WJSV WOKO WCAU WDRC  
ABS—Under the Nightingale: WIP  
WHAM—1st Army Band (NBC)  
WLW—Painted Dreams  
WOR—Lazy," songs

## Afternoon

12:00 Noon EDT 11:00 a.m. EST  
NBC—Al and Lee Reiser: WEAF  
WGY WCSH WTC WEI WRC  
WLIT  
CBS—Betty Barthell, singer: WABC  
WNAI WOKO WDRC WCAU WJAS  
WJSV  
NBC—Fields and Hall: WJZ WRVA  
WHAM KDKA WBAL  
ABS—Nicholas Garagut: WIP  
WBZ—News  
WLW—Ward and Mizzy, piano duo  
WOR—Rod Arkell, news  
12:15 p.m. EDT 11:15 a.m. EST  
NBC—Honeyboy and Sandra:  
WEAF WFI WEEL WTC WRC  
CBS—Chansonnier: WABC WBZ  
WAAB WDRC WOKO WCAU WJAS  
WJSV  
NBC—Fields and Hall: WJZ KDKA  
WBAL WMAL WRVA  
ABS—Olive Jones: WIP  
WBZ—Old Farmers' Almanac  
WCSH—News, Farm Flashes  
WGY—Marie and Hal  
WHAM—Jack Fox, songs  
WLW—Baby and Doe, comedy  
WNAC—News  
WOR—Musical Ensemble  
12:30 p.m. EDT 11:30 a.m. EST  
NBC—Vic and Sade: WJZ WRVA WBZ  
WHAM WMAL WMAL KDKA

CBS—Al Kavolin & Orchestra: WABC  
WCAU WOKO WAAW WJAS  
WGY WEI WTC WRC  
WBZ WHAM WCAU  
ABS—Stock Quotations: WIP  
WBZ—Speedation  
WEEL—Stock Quotations  
WGY—Banjoers  
WBZ—Red Cross Speaker  
WNAC—Shoppers' Exchange  
WOR—Bad Fisher's Orchestra  
12:45 p.m. EDT 11:45 a.m. EST  
CBS—Al Kavolin's Orchestra: WJSV  
NBC—Words and Music: WJZ WRVA  
WHAM  
KDKA—Human Values  
WBAL—Recital  
WLW—Ethel Ponce, songs  
WOR—Frank Ricceri, baritone  
4:00 p.m. EDT 3:00 EST  
NBC—Pop Concert: WEAF WGY  
WFI WCHS WRC WRVA WTC  
CBS—On the Village Green: WABC  
WOKO WJAS WJAS  
WBZ—Betty and Bob: WJZ WBAL  
KDKA—Dance Orchestra: WIP  
WCSH—Sports Review  
WFI—At Pearce's Gang (NBS)  
WGY—Joe and Eddie, comedy  
WNAC—Baseball Scores  
WRVA—Rhythm Parade  
6:30 p.m. EDT 5:30 EST  
NBC—Grace Hayes, songs: WJZ  
WHAM  
NBC—Press Radio News: (5 Min.):  
WJZ WHAM  
CBS—Press Radio News: (5 Min.):  
WBZ WDRC WBZ WOKO WJAS  
CBS—Jerry Cooper, baritone: WABC  
WDRC WBZ WJAS WCAU WBZ  
NBC—Press Radio News: (5 Min.):  
WEAF WCHS  
NBI—Horizon 7 to 9 Orchestra: WEF  
WRC WTC  
KDKA—Country Stars of Hollywood  
WBZ—Old Farmers' Almanac  
WCSH—Musical  
WEI—Musical Scores  
WGY—News, Bob Grant's Orchestra  
WJZ—Jack Armstrong, sketch (B&W)  
WLW—The Merry (or) Round  
WOR—Eli Danzig's Orchestra  
6:45 p.m. EDT 5:45 EST  
CBS—Peter Bodo's Orchestra: WABC  
WBZ WOKO WAAW WDRC WJAS  
WJSV  
NBI—Lowell Thomas: WJZ WBZ  
KDKA—Worried: WJZ WHAM WMAL  
WCSH—Popular Program  
WBZ—Old Chorus  
WBZ—Horatio Zito's Orch. (INM)  
WOR—Real Life Drama  
WRVA—Kremen's Club  
7:00 p.m. EDT 6:00 EST  
NBC—Baseball Review: WEAF  
CBS—Music Box: WABC  
NBI—Johnny Johnson's Orch.: WJZ  
WBAL WMAL  
CBS—The Kardos Orchestra: WOKO  
WOKO WJAS WCAU WJSV  
KDKA—Chicago Symphony (NBC)  
WGY—Stock Reports  
WLB—Business News  
5:00 p.m. EDT 4:00 EST  
CBS—On the Air Tonight: (5 Min.):  
WABC  
CBS—Jack Brooks, Orchestra: WABC  
WBZ WJAS WOKO WJSV  
NBI—Henry King's Orchestra: WEAF  
WEET WRC WTC WLW WCSH  
WBZ—E. J. Rowell  
WCAU—Fur Trappers  
WGY—Land Sisters  
WOR—The Soapsplorians  
5:15 p.m. EDT 4:15 EST  
CBS—Jack Brooks' Orchestra: WABC  
WCAU  
NBI—Henry King's Orchestra: WLIT  
KDKA—Kidder Club  
WBZ—News  
WGY—The Vagabonds  
WOR—Astronaut Astronomers  
5:30 p.m. EDT 4:30 EST  
NBC—Old Jim Bridger, drama: WEAF  
WEET WTC WRAA WLIT WGY  
CBS—Jack Armstrong, All American  
Boy: WABC WOKO WCAU WJAS  
WDRC WAAB  
NBI—Jackie Heller, songs: WJZ  
WBZ WHAM WBAL  
WBZ—Katahdin Mountaineers  
WJSV—Serenade  
WLW—Ralph Dean's Toy Band  
WNAC—Melody Mart  
WOR—Town Talk  
5:45 p.m. EDT 4:45 EST  
CBS—Guitar, Dance and Comedy:  
WABC WAAB WDRC WJAS WOKO  
WCAU  
NBI—Larry Revell's Orchestra: WEAF  
WEET WHAM WTC WRC WGY  
NBI—Little Orphan Annie: WJZ  
KDKA WBZ  
WBZ—John Genn and Dick  
WCSH—Speedathon  
WHAM—News  
WLW—The Texans' trio  
WNAC—Yankee Singers, quartet  
WOR—Tex Fletcher, songs

## Night

6:00 p.m. EDT 5:00 EST  
NBC—Al Pearce's Gang: WEF  
WFI—Vic and WRC  
★ CBS—Tito Guitars, singer: WABC  
WOKO WAAW WJAS WJSV  
NBI—Sisters of the Skillet: WEAF  
WCSH WEET WTC  
NBI—Frank Buck's Adventures:  
WJZ WHAM WBZ KDKA WMAL  
WVKA WBZ  
WBZ—Melody Miners  
8:00 p.m. EDT 7:00 EST  
★ NBC—Jack Pearl the Baron: Dr.  
Charles WEAF WTC WEI WCHS  
WEI WGY WRC WRC  
★ CBS—Tito Guitars, singer: WABC  
WOKO WAAW WJAS WDRC  
WJSV  
NBI—Eric Madriguera's Orchestra:  
WJZ WBZ WJZ WHAM KDKA  
WLW  
WHAM—Ole Thorin's Bavarian Orch.  
WOR—Fran Frey's Fiddle



# Programs for Thursday, August 23

## Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST  
WBK—Sports Special

6:45 a.m. EDT 5:45 EST  
WBK—Health Exercises WEAF WEEL

WBK—Golf Classes

7:00 a.m. EDT 6:00 EST  
KDKA—Morning Cook

WBZ—Milk Clock

7:15 a.m. EDT 6:15 EST  
WBK—News

7:30 a.m. EDT 6:30 EST  
WBK—You're Invited WJZ

CBS—Our Home WABC

WBZ—Eye Doctor

WBZ—Top of the Morning

WBK—Morning Park

7:45 a.m. EDT 6:45 EST  
WBK—Pattie and Townsend WEAF

WEF WEI WEF

WBK—July Bell and Jane WJZ

WBK—Morning Train Catcher

WBK—Walt Disney's cartoon

8:00 a.m. EDT 7:00 EST  
WBK—Orchids Rhapsody WEAF WEI

WBK—WBZ

WBK—Song Makers WABC

WBK—Morning Devotions WJZ WBZ

WBK—WBZ

WBK—Golf Events

WBK—Musical Clock

WBK—Star Dial

WBK—The National Family Prayer

WBK—Sunday, You and the Town

WBK—The Year of Gold

WBK—Moral Code

8:15 a.m. EDT 7:15 EST  
WBK—The Big Band White WJZ

WBK—WBZ KDKA

WBK—Morning Devotions

WBK—All Women

8:30 a.m. EDT 7:30 EST  
WBK—Cheerleaders WEAF WEEL

WBK—WBZ WJZ WBZ

WBK—Morning Devotions

WBK—Morning Devotions

WBK—All Women

8:30 a.m. EDT 7:30 EST  
WBK—Cheerleaders WEAF WEEL

WBK—WBZ WJZ WBZ

WBK—Morning Devotions

WBK—Morning Devotions

WBK—All Women

8:45 a.m. EDT 7:45 EST  
CBS—A Good Day's Plantin' WABC

WBZ—Sharing News

WBK—Key Pictures

WBK—Rhythms

9:00 a.m. EDT 8:00 EST  
★ NBC—Breakfast Club WJZ WBZ

WBK—WBNA KDKA

CBS—The News Reporter WABC

WBK—WBZ WBZ WBZ WNAC

WBK—WBZ

WBK—Herman and Banta WEAF

WBK—WBZ

WBK—I'm Sorry WIP

WBK—Morning Shopper

WBK—Golf Events

WBK—Forest W

WBK—Satin and Pearls, harmony

WBK—Rhythms

9:15 a.m. EDT 8:15 EST  
WBK—The Big Band White WEEL

WBK—WBZ WJZ WBZ

CBS—Good News WABC WUKO

WBK—WBZ WJZ WBZ WCAU

WBK—The Day of Pleasant Meany

9:30 a.m. EDT 8:30 EST  
WBK—Morning Devotions WEAF WEEL

WBK—WBZ WJZ WBZ

WBK—Morning Devotions

WBK—Morning Devotions

WBK—WBZ WJZ WBZ

WBK—WBZ

# Bandstand and Baton

For eight years *Gus Lombardo* and his Royal Canadians have been the toast of the nation. For eight years fans throughout the country have sworn fealty to this pack of harmonists and to "the sweetest music this side of heaven." And for many more years to come the Lombardo brothers and their assisting musicians will remain best in the hearts of millions of Americans.

Most people are acquainted with the rise of the Lombardos their start with a neighborhood band in London, Ontario, their first big job in Cleveland and their immediate acclaim in *Al Quoedbach's* now extinct *Canada Gate*, Chicago. But how many folks know who is responsible for this wonderful music, who composes the orchestra?

Four saxophones, one piano, cornet, trombone, tuba, banjo, and drums and traps are the actual instruments. Carmen and Victor Lombardo, Larry Owen and Fred Herman play the saxes. Fred Kreitzer is the pianist. Lebert Lombardo and James Dill are the cornetist and trombonist, respectively. Helen Davies wraps the tuba around herself. Francis Henry strums the banjo, and George Gowans plays the drums. Guy waves a violin bow in lieu of a baton but if you have heard him play the fiddle, you are one in a million.

*Carmen Lombardo* has composed that beautiful tune of not so many years ago, "Sweethearts on Parade," among others. He does most of the vocal solos, and, together with *Fred Herman* and *Larry Owen*, sings the trio's numbers.

**HOP ON THE** *Ford* band-wagon if you're not on already. Ted didn't out-draw *Fred Waring* this last week in their Chicago vaudeville appearances, but he

did gross so high in the face of stiff competition that the management of the Palace theater is already angling for a return.

**DUKE ELLINGTON** bows again before the other audience this Saturday, August 19, with a concert appearance at the Hall of Fame, NBC-WJW. Duke will be at the Toronto exposition next week. *Cub Callanay* begins a seven-week tour of Texas at the Majestic in Houston, September 21, and will return

to the Cotton Club in New York's Harlem in the middle of November.

**BIG BANGS** in Chicago this coming month will bring *Elodie Kay* back to the Woods City and *WBBM-Columbia* wires to the Edgewater Beach hotel, opening September 5. *Elodie* will be followed by *Clude Lucas* on Columbus Day, for most of the winter season. *Harry Snark* does theater work for several weeks then fills a St. Louis engagement. He plans to be back to Chicago this winter.

## The Announcers' 3rd Degree

(Continued from Page 10)

Philadelphia was sellin' them there vacuum cleaner apparatuses and kitchen utensils things but Mrs. Jones she one of our neighbors tho I don't guess you know her do yo? Well she's the new preachers wife and she's the woman what told me to drop you a line. Our town clerk told my pop that Frank (meanin' me) had to go to a education to grow up on this place on a farm he said a new \$10 suit would make Frank look right smart and that I could get a good speakers job on the radio in New York.

Then Aunt Susan, who happen in just at that time heard them mention clothes, said a new suit would ruin me she sez I'd get smitten by one of them fancy female radio singers and then I wouldn't be worth my salt. But that's a falsehood mister cause I mean business and would like to learn radio business. From the description I write of myself I think you will think I am a bright young man. I'll work for anything at the start if yo let me board at yer house free for awhile else I wud have to get about three or four dollars a week, cause I reckon it costs a deal

of money to keep a young feller in New York.

I think this is all I kin think of this time. Hope to here from you soon. R. F. D. No. 15. Frank P. S.—He didn't get the job.

Joseph Bier, head of WOR's announcing staff, probably is the most lenient taskmaster of them all. Bier's experience at WABC many years ago still lives vividly in his memory. "I know how I felt," he said grimly, "and I wouldn't try that dose on any of my boys." (Incidentally Mr. Bier passed his Columbia test.)

The Bamberger Broadcasting Company's announcing chief contents himself with a few simple scripts. While these tests are important, he also seeks cultural background showmanship, the timbre of the voice, the ability to sound convincing and appealing.

Here is a sample of a musical script he employs in his test, the script reads Suite No. 3, in D Major of Bach, is one of the four greatest orchestral works of this great composer. The suite consists of five movements, the first of which the Overture is constructed on an old pattern beginning with a slow introduction, grave, followed by a rapid fugue vivace.

The second movement is the famous Air which is one of the most beautiful melodies ever written. It was transposed by the great violinist, Wilhelm.

The third movement is a simple and beautiful Gavotte. The fourth movement in this D Major Suite of Bach is a Bourree. The finale of the suite is the customary Gigue, a rolling dance which carries to a climax the merry gaiety of the work.

A few other short scripts and the rendition of a commercial plug conclude the test. If the candidate is successful his name is placed on file. When a staff opening presents itself, the successful candidate is notified to report at the station.

Thus fond mothers, keep your talented son at home if he aspires to become a radio announcer. The difficulties and qualifications are almost insurmountable as can be seen in the perusal of this tale of annoucerial woe.

## Wave Marks

**Hookup.** No family of mutes is likely to result from the union just a few days ago—of William J. Andrews, chief announcer of the NBC coast studios and Helen Musselman, NBC dramatic actress.

**Hookup.** Another announcer fulfilled honorable intentions the other day when James Begley, of WCAU-CBS, wed the winsome Sally Sickles, in Philadelphia.

**Coming Up.** Neal Barrett of KOMA, Oklahoma, has recovered from a minor operation.

**Meter.** Another year has just been added by Bernard Garland, announcer with the Mason-Dixon station WGAJ.

**Meter.** Modest Harry Steele, the newscaster, cast no news about his August 12

birthday. All five of his swell daughters spread the word, however.

**Meter.** John Fogarty, the other singer whose rich voice rattles the chandeliers, ages it one year more on August 19. He is a horse-and-dog man, who loves to lop vivishly over the wildwood with a gun, looking for birds to shoot.

**Meter.** Eddie Guest, mellowing his muse another year on August 20, is quiet and popular around the studios.

**Meter.** Billy Idolson of the "Vic and Dale" programs greets another year—on August 21—without having to worry with television, which he fears. Says he'll have to memorize his lines when television comes, and he dreads this. Yet he wants to be a movie star. He's another outdoor gent who rides, fishes and hunts.

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# Programs for Friday, August 24

## Star ★ Indicates High Spot Selections

6:30 a.m. EDT 5:30 EST  
WNAF—Sunrise Special  
6:45 a.m. EDT 5:45 EST  
NBC—Health Exercises: WEAF WEI  
WGY WFI  
WOR—Gym Classes  
7:00 a.m. EDT 6:00 EST  
KDKA—Musical Clock  
WBZ—Musical Clock  
7:15 a.m. EDT 6:15 EST  
WNAC News  
7:30 a.m. EDT 6:30 EST  
NBC—Yochi Hirooka WJZ  
CBS—Organ Reveille: WABC  
WJSV—Eye Opener  
WLW—Top of the Morning  
WNAC—Musical Program  
7:45 a.m. EDT 6:45 EST  
NBC—Pollack and Lawhorne: WEAF WEI  
WGY WFI  
NHC—Judy Bill and Jane WJZ  
WEI—Morning Train Catcher  
WNAC—Walter Kirkler, baritone  
8:00 a.m. EDT 7:00 EST  
NHC—Oscar Rhapsody: WEAF WEI  
WTIC WRC  
CBS—The Ambassadors: WABC  
NHC—Morning Devotions: WJZ WBZ  
KDKA WBAL  
WCAU—Bob White  
WEI—Current Events  
WGY—Musical Clock  
WJSA—Sun Dial  
WLW—Family Prayer Period  
WNAC—Shopping Around the Town  
WOR—Melody Moments  
WRYA—Musical Clock

8:15 a.m. EDT 7:15 EST  
NBC—Landi Trix and White: WJZ  
WBZ WBZ KDKA  
NHC—Organ Rhapsody: WABC WLW  
WEI—Shopping Service  
WOR—Al Woods, songs  
8:30 a.m. EDT 7:30 EST  
NHC—Cheers: WAF WGY WCSR  
WEI WEI WTIC WRC WLW  
CBS—Marion Farley, piano: WABC  
NHC—Low White, organist: WJZ  
WHAM KDKA WBAL  
WBZ—Farmers' Almanac  
WOR—Martha Manning, talk  
8:45 a.m. EDT 7:45 EST  
CBS—Connie Gates, Jimmy Blyer,  
songs: WABC  
WBZ—Shopping News  
WHAM—Bible Thoughts  
WOR—Bud Rooney, songs  
9:00 a.m. EDT 8:00 EST  
WBZ—Herman and Banta: WEAF  
WEI WRC  
CBS—The Song Reporter: WABC  
WOKO WBRC WJAS WBZ WCAU  
WRYA  
★ WRC—Breakfast Club: WJZ KDKA  
WBAL WHAM WRYA WBZ  
ABS—Lyric Strings: WIP  
WCSR—Morning Shopper  
WEI—Clothes Institute  
WGY—Games Program  
WLY—Sals and Peanuts, harmony  
WOR—Rhythm Encore  
8:15 a.m. EDT 8:15 EST  
NHC—Dor Hall Ten: WEAF WCSR  
WRC WEI WGY WLW  
CBS—Metropolitan Parade: WABC  
WJAS WOKO WNYC WBRC WBZ  
WBAL  
WOR—Rhythm Encore  
8:30 a.m. EDT 8:30 EST  
NHC—Tales and Muls' comedy:  
WEAF WCSR WTIC WRC WEI  
KDKA Style and Shopping Service  
WGY—Billy Rose, tenor  
WLW—Hymns of all Churches  
WOR—John Stein's Orchestra  
9:45 a.m. EDT 8:45 EST  
NHC—Osvaldo Manzschl, cellist:  
WEAF WEI WRC WTIC WGY  
WLW WCSR  
CBS—Metropolitan Parade: WBZ  
WBKO  
ABS—Gordon Clark, songs: WIP  
KDKA—Work a day Thoughts  
WEI—News  
WOR—N.Y. State Adult Education  
10:00 a.m. EDT 8:00 EST  
NHC—Born and de Rose: WEAF  
WCSR WEI WEI WTIC WLW  
CBS—Medway Singers: WABC WOKO  
WBRC WJAS WBZ WCAU WAAB  
NHC—Edward MacLachlan, Gospel Singer: WJZ KDKA WBAL  
WBAL—The Southerner  
WJAM—A Town Clock Program  
WLW—Footlight Melodies  
WNAC—Song of Asaph  
WOR—Song Tad  
10:15 a.m. EDT 9:15 EST  
NHC—Bill and Ginger: WABC WBKO  
WNYC WJSV WCAU WJAS  
NHC—Hart, Arthur, contralto: WJZ  
WBAL WHAM  
NHC—Vivienne Scott: WEAF WEI  
WGY WGY WCSR WRYA WLW  
WEI—Press Radio News (5 Min.): WIP  
KDKA—Sammy Fuller  
WBZ—Minute Manners: WABC

### 10:30 a.m. EDT 9:30 EST

CBS—Harold Sherman talk: WABC  
NBC—Today's Children: WJZ WBAL  
WHAM WBAL KDKA WRYA WBZ  
CBS—Press Radio News (5 Min.):  
WCAU WJAS WBRC WOKO WBZ  
WAAB  
CBS—Carolyn Gray, pianist: WDR  
WCAU WBZ WJAS WAAB WNAC  
WOKO  
NBC—Press Radio News (5 Min.):  
WEAF WRC WCSR WTIC  
NHC—Joe White, tenor: WEAF WEI  
WRC WCSR WTIC  
WEI—Dr. Carl Ila, organist  
WGY—Market Basket  
WJZ—The Woman's Hour  
WLW—Jack Birch and Musical Group  
WOR—The Romance of Foods

### 10:45 a.m. EDT 9:45 EST

NBC—Betty Crocker: WEAF WEI  
WCSR WFI WGY WRC WRYA  
WLW  
CBS—The Three Flats: WABC WCAU  
WJAS WBAL WAAB WBZ WNAC  
NBC—Press Radio News (5 Min.):  
WJZ WBAL KDKA WBZ WBAL  
NBC—Radio Kitchen: WJZ WBAL  
WHAM KDKA WBAL  
WBZ—Famous Sayings  
WHAM—Musical Program (5 Min.)  
WOR—Willard Robison, songs

### 11:00 a.m. EDT 10:00 EST

NBC—Morning Parade: WEAF WGY  
WEI WEI WLIT WTIC WRC WTIC  
CBS—Cooking Closers: WABC WOKO  
WNYC WBRC WJAS WJSV  
NHC—U.S. Marine Band: WJZ WBAL  
WHAM KDKA WBZ WBAL WRYA  
WBAL—Dorothy Johnson, soprano  
WLW—Nore Beck Thurman, vocalist  
WOR—Auditorium Society talk

### 11:15 a.m. EDT 10:15 EST

CBS—Rambles in Rhythm: WABC  
WBZ WBRC WCAU WJAS WBZ  
WOKO  
ABS—Marian and Catherine: WIP  
WJSV—Woman's Hour  
WLW—News, Livestock  
WOR—Music Ensemble

### 11:30 a.m. EDT 10:30 EST

CBS—Do Re Mi Trio: WABC WNAC  
WBZ WOKO WJAS WBZ WCAU  
WJSV

### 11:45 a.m. EDT 10:45 EST

CBS—The Cadets: WABC WJAS  
WJSV  
ABS—The Modern Nightingale: WIP  
WCAU—Eddie Sheppard  
WHAM—U.S. Marine Band (NBC)  
WLW—Painted Dreams  
WOR—Tom Davis, tenor

## Afternoon

### 12:00 Noon EDT 11:00 a.m. EST

NBC—Suzanne Lenart, pianist: WEAF  
WRC WTYC WEI WEI WEI  
CBS—Memory Garden: WABC  
WNYC WBRC WCAU WJAS WJSV  
WBZ WBZ  
NHC—Fields and Hall: WJZ WBAL  
WRYA KDKA  
ABS—Nicholas Garagud, violinist:  
WIP

### 12:15 p.m. EDT 11:15 a.m. EST

NBC—Honey Boy and Salsas: WEAF  
WRC WEI WEI WTIC WLIT  
CBS—Among Our Souvenirs: WABC  
WBZ WAAB WCAU WOKO WBRC  
WJAS

### 12:30 p.m. EDT 11:30 a.m. EST

NBC—Ma Perkins: WEAF WGY WLW  
WLIT WTIC WCSR WEI WRC  
NHC—Adele Edmonson, bass baritone:  
WJZ WBAL WDAL WHAM WBZ  
WRYA—Sunshine Program  
3:00 p.m. EDT 2:00 EST

### 12:45 p.m. EDT 1:45 EST

NBC—Charles Stras, tenor: WJZ  
WBAL KDKA WRYA  
ABS—Olive Jones: WIP

### 12:45 p.m. EDT 1:45 EST

NBC—Marie Matine, Conrad  
Thibault, baritone: Guy Hammacher's  
Orchestra: WEAF WRYA WGY WTIC  
WCSR WEI WLW WFI

### 12:45 p.m. EDT 1:45 EST

CBS—The Four Showmen: WABC  
WBOK WAAB WJAS WJSV WCAU  
NHC—Gale Page, songs: WJZ WBAL  
WBZ KDKA WHAM

### 12:45 p.m. EDT 1:45 EST

WNAC—Baseball, Red Sox vs. Chicago  
WOR—Aid Ensemble

### 12:45 p.m. EDT 1:45 EST

NBC—The Hardy, Gordy Man: WABC  
WBOK WAAB WJAS WCAU  
NHC—Villages of Century of Progress:  
WJZ KDKA WBAL WMAL WHAM

### 12:45 p.m. EDT 1:45 EST

WBZ—Beatrice Henderson

### 12:45 p.m. EDT 1:45 EST

CBS—The Fresh Bag: WABC WOKO  
WJAS WAAB WJSV WCAU

### 12:45 p.m. EDT 1:45 EST

NBC—Emily Concert Hall: WJZ  
KDKA WMAL WBAL WHAM

### 12:45 p.m. EDT 1:45 EST

WBZ—Stock Quotations: WIP

### 12:45 p.m. EDT 1:45 EST

WEI—Stocks and Weather: WIP

### 12:45 p.m. EDT 1:45 EST

WEI—Stock Exchange Quotations:  
WGY—Jerry Brannon and the Lady  
Singers

### 12:45 p.m. EDT 1:45 EST

WNAC—The Shopper's Exchange: WIP

### 12:45 p.m. EDT 1:45 EST

WBZ—Home Forum: WIP

### 12:45 p.m. EDT 1:45 EST

WOR—Radio Garden Club

### 12:45 p.m. EDT 11:45 a.m. EST

NBC—Words and Music: WJZ WMAL  
WHAM WBAL WRYA  
ABS—Oscar Music: WIP  
KDKA—Dance Orchestra  
WCH—Merry Madams (NBC)  
WEI—A Bit of This and That

### 12:45 p.m. EDT 11:45 a.m. EST

WGY—The Vagabonds  
1:00 p.m. EDT 12:00 Noon EST

NBC—Markets and Weather: WEAF  
WBZ—Twenty Fingers of Harmony  
WBZ—Baseball Review

WBZ—The Apple Knockers  
WEI—Stock Exchange Quotations  
WOR—Dr. Strangeman, health talk

### 1:15 p.m. EDT 1:15 EST

NBC—Betty Crocker: WEAF WEI  
WCSR WFI WGY WRC WRYA  
WBZ—Rhythm Band: WOKO WJAS

WBZ—Young Strangers: WJZ WBAL  
KDKA WBZ WMAL WHAM WRYA

WBZ—Elia's Concert: WIP  
WEI—Health Forum: Dr. Burbank

WOR—Book News: Leverett Fuller  
WBZ—Music by Bruno  
WOR—Verna Osborne, soprano

### 1:45 p.m. EDT 3:45 EST

★ NBC—Mellie Revill Interviews:  
WEAF WTYC WRYA WLEJ WRC

WBZ—Rhythm Band: WOKO WJAS

WBZ—Young Strangers: WJZ WBAL  
KDKA WBZ WMAL WHAM WRYA

WBZ—Elia's Concert: WIP  
WEI—Health Forum: Dr. Burbank

WBZ—Charles Massicot: WIP  
WBZ—Business News: WIP

WBZ—Loring, Shorr and Harmon

WBZ—Life of Mary Southern  
WOR—Irving Aaronson's Orchestra

### 4:45 p.m. EDT 3:45 EST

NBC—Gen. Fed. of Women's Club:  
WBZ WMAL WMAL WHAM

KDKA—Amenhair Driver

WBZ—Chorus

WBZ—Stock Reports: WJZ

WBZ—Chicago Symphony (NBC)

WBZ—Business News

### 5:00 p.m. EDT 4:00 EST

CBS—On the Air Tonight (5 Min.):  
WBZ

WBZ—Joe Barnes Orchestra: WABC  
WBOK WJAS WCAU WJAS WBZ

NBC—Chuck Webb's Orchestra: WJZ

WBZ—Agriculture, Markets: WIP

WBZ—Three Schoolmoms: WIP

WBZ—Three Star Voices: WIP

WBZ—Pauline Alpert, pianist

WBZ—Ruth Lewis, pianist

### 5:15 p.m. EDT 4:15 EST

CBS—Frank Dailey's Orchestra:  
WBZ

KDKA—Kiddies Club

WBZ—News

### 5:45 p.m. EDT 4:45 EST

NBC—Aces in Orbit, orchestra, drama:  
WEAF WEI WRC WRYA WTYC

WBZ—Royal Lancers: WABC WBZ  
WBZ—WBRC WOKO WJAS

NBC—Lydia Anne: WJZ KDKA  
WBZ

### 5:45 p.m. EDT 4:45 EST

WBZ—John, Gene and Dick

WBZ—For Trappers: WIP

WBZ—Speedboat: WIP

WBZ—Rose Ewin, tenor

WBZ—News

### 5:45 p.m. EDT 4:45 EST

WBZ—The Texans: vocal trio

WBZ—The Cosmopolitan quintet

WBZ—Dorothy Shear, contralto

### 5:45 p.m. EDT 4:45 EST

WBZ—Aid Ensemble: WIP

WBZ—The Guardsmen

WBZ—Maine Program

WEI—After Dinner Revue

WBZ—U.S.A. Singers

WBZ—Sons, Pleasure Cruise

WBZ—Bob Newhall, sportsman

WBZ—Song Album: Roma Scott

WBZ—The O'Neills, drama

WBZ—End of Day

### 7:45 p.m. EDT 6:45 EST

NBC—Sisters of the Skies: WEAF

WBZ—WEI WEI WEI WEI WEI WEI

WBZ—Bookie Carter, news: WABC

WBZ—WCAU WJAS WJAS

NBC—Frank Buck's Adventures:  
WBZ WBZ KDKA WHAM WMAL

WBZ—Melody Masters

WBZ—Larry Taylor, baritone, Orch.

### 8:00 p.m. EDT 7:00 EST

NBC—Al Pearce's Gang: WEAF WLW

WBZ—H. V. Kaltenborn, news: WABC

WBZ—WBZ WBAL WDCR

NBC—Jack Berger's Orchestra: WJZ

WBZ—WBZ WBAL WDCR

KDKA—Dan and Su via, sketch

WBZ—Hagerty's Sketch (CBS)

WBZ—News, Trade Review

WEI—The Evening Tailor

WBZ—Evening Brevities

WBZ—News

WBZ—Uncle Dan

## Night

### 6:00 p.m. EDT 5:00 EST

NBC—Al Pearce's Gang: WEAF WLW

WBZ—WBZ WBAL WDCR

NBC—Bill Hayes, news: WABC

WBZ—WBZ WBAL WDCR

NBC—Dorothy Shear, Orchestra: WIP

WBZ—WBZ WBAL WDCR

NBC—Doris Day, singing

WBZ—WBZ WBAL WDC

# Music in the Air

By Carleton Smith

Until television becomes a fact, the voice and the orchestra of the Metropolitan Opera House will be even more important to the radio opera fan than they are to Metropolitan audiences. Next season six new singers, four of them Americans, will join the roster of the world's most celebrated vocalists. They are Helen Jepson, lyric and dramatic soprano; Mary Moore, contralto soprano; Sybil Leonard, contralto; Kathryn Albrecht, soprano from Vienna and Berlin opera, who is to sing such Wagnerian roles as Sibylle, Brünnhilde; and Desdemona in the depicted Italian tenor concert. The stars not returning next season are Claudio Maggio, Carlo Colla, and Max Lorenz.

Lorenz is added to second singer to the Metropolitan roster. Kiri Martin last season was the first star to be created in one of the major theaters in a year. The second Helen Jepson is a very bright new singing for Paul Hindemith's Music Hall. Over the microphone Miss Jepson has a rich and full voice, and she is a star. She first won recognition

at the Curtis Institute in Philadelphia, and she made her debut in an opera with John Charles Thomas. With the exception of Nedda in *Pagliacci*, the roles she will sing have not been announced.

## Salzburg Concert

(Time Shown is Eastern Daylight)

IF THERE IS a concert in Salzburg, and if it is heard in its entirety in this country (Thursday, August 23, NBC, at 3:15 p.m.) music lovers will hear Arturo Toscanini conduct the Vienna Philharmonic in Mozart's Symphony in D major, Brahms' *Handel Variations*, and Beethoven's Seventh Symphony. Needless to say, Mr. Toscanini rates as the keeper of the Three Bs and of Mozart, and these performances will be unequalled.

## Chamber Music

THE MORNING MUSICAL on Sun-

## My First Thirty Years

(Continued from Page 3)

person in a small school. His life is very full. If he deigns to bestow his attention upon a mere class play he must do it with it in my appearance of nonchalance. I worked hard on, of course. But it was merely another activity.

Well the play came off and was proclaimed a success. A few nights later an old friend of my father's, a Mr. Little who was then a local attorney and later became Congressman, dropped in to see us. He put a friendly hand on my shoulders.

Next week you did the other night. Budd's. My sister Geraldine started that Budd's business way back when. My mother is the only one who ever calls me Charles. Ever consider going in for that sort of thing? Professionally, I mean?

I was flattered but inclined to scoff. I had no intentions of being an actor. Attorney I was persistent though. He used to drop in about once a week and work on my. He thought I should go to New York right then and there, and give the hooking flies a chance at me. It sounded exciting, I thought. But I had by then formulated definite plans for my next step and they didn't include acting.

I went up to Lawrence as freshman at the University of Kansas and enrolled in the School of Journalism. Immediately I began to discover that I was no journalist. Almost the first thing I did was organize another orchestra. We were a six

day (August 19, NBC at 11:05 a.m.) presents a sonata for violin and piano by the composer Morzadza who will be at the piano. Josef Slapak, concertmaster of the NBC Symphony, will be the violinist.

Soloists on the Concert Artists series (August 19, NBC at 7:30 p.m.) are Vladimir Bremer, pianist; Rita Orelle, soprano, and Siegmund Lubitsch, violinist. Daniel Gregory Mason's Sextet for Flute, Piano and String Quartet is offered at 7:30 p.m. over NBC.

## Programs

Memory Hour with Celia Branz, contralto, George Basely, tenor, and instrumental trio. August 19, NBC at 8 a.m. offers songs by Walter Kramer, Schubert, Gering and Kreisler and chamber music of Altenberg, Isaac, Brahms, and M. Molodkow.

Mildred Dring, soprano, opens her Sunday program (August 19, NBC at 1:45 p.m.) with Handel's *L'Alceste*, and continues with Bach's *Peccata*, Jude in B flat, *Fantastique* of Debussy, and Puccini's *Impresario Capriccio*.

With the Ensemble Syntropique (August 20

NBC at 8:30 p.m.) Lucy Monroe, soprano, sings "For the sapote" and Igor Gorin sings "Non E Ver." The orchestra, under Bernhard Lewin, offers the *Barcarolle* from "Baird's Bride" and *Portofino*.

The NBC Concert orchestra (August 20 at 10 p.m.) offers the *Waltz* from "Cossack Suite," *Pavane*, *Ballade* from "The Wandering Jew," *In the Village*, and *Okhla Ram* and *Yatra*. Violin solos by Josef Slapak are "Schelkowsky" and "Kreisler's La Lutina."

The Fiorella Trio and Rosa Lee, soprano, present an afternoon live (August 22, NBC at 10:15 a.m.) *La Gioconda*, *Lucia* as in *Lucia di Lammermoor*, *Miss Lee's White Waltz*, and *Valerie* as in *Madame Butterfly*.

## NEW LOW PRICES

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| 4x12  | \$2.15 | 21    | 3x12  | \$2.95 | 4x12  | 21    | 3x12  | \$2.95 | 3x12  |
| 3x12  | \$2.15 | 21    | 2x12  | \$2.95 | 3x12  | 21    | 2x12  | \$2.95 | 2x12  |
| 2x12  | \$2.15 | 21    | 1x12  | \$2.95 | 2x12  | 21    | 1x12  | \$2.95 | 1x12  |

### REGULAR CORD TIRES

| Size  | Tubes | Price  | Size  | Tubes | Price  | Size  | Tubes | Price  |
|-------|-------|--------|-------|-------|--------|-------|-------|--------|
| 31x12 | 22    | \$2.15 | 30x12 | 22    | \$2.15 | 31x12 | 22    | \$2.15 |
| 29x12 | 22    | \$2.15 | 28x12 | 22    | \$2.15 | 29x12 | 22    | \$2.15 |
| 28x12 | 22    | \$2.15 | 27x12 | 22    | \$2.15 | 28x12 | 22    | \$2.15 |
| 27x12 | 22    | \$2.15 | 26x12 | 22    | \$2.15 | 27x12 | 22    | \$2.15 |
| 26x12 | 22    | \$2.15 | 25x12 | 22    | \$2.15 | 26x12 | 22    | \$2.15 |
| 25x12 | 22    | \$2.15 | 24x12 | 22    | \$2.15 | 25x12 | 22    | \$2.15 |
| 24x12 | 22    | \$2.15 | 23x12 | 22    | \$2.15 | 24x12 | 22    | \$2.15 |
| 23x12 | 22    | \$2.15 | 22x12 | 22    | \$2.15 | 23x12 | 22    | \$2.15 |
| 22x12 | 22    | \$2.15 | 21x12 | 22    | \$2.15 | 22x12 | 22    | \$2.15 |
| 21x12 | 22    | \$2.15 | 20x12 | 22    | \$2.15 | 21x12 | 22    | \$2.15 |
| 20x12 | 22    | \$2.15 | 19x12 | 22    | \$2.15 | 20x12 | 22    | \$2.15 |
| 19x12 | 22    | \$2.15 | 18x12 | 22    | \$2.15 | 19x12 | 22    | \$2.15 |
| 18x12 | 22    | \$2.15 | 17x12 | 22    | \$2.15 | 18x12 | 22    | \$2.15 |
| 17x12 | 22    | \$2.15 | 16x12 | 22    | \$2.15 | 17x12 | 22    | \$2.15 |
| 16x12 | 22    | \$2.15 | 15x12 | 22    | \$2.15 | 16x12 | 22    | \$2.15 |
| 15x12 | 22    | \$2.15 | 14x12 | 22    | \$2.15 | 15x12 | 22    | \$2.15 |
| 14x12 | 22    | \$2.15 | 13x12 | 22    | \$2.15 | 14x12 | 22    | \$2.15 |
| 13x12 | 22    | \$2.15 | 12x12 | 22    | \$2.15 | 13x12 | 22    | \$2.15 |
| 12x12 | 22    | \$2.15 | 11x12 | 22    | \$2.15 | 12x12 | 22    | \$2.15 |
| 11x12 | 22    | \$2.15 | 10x12 | 22    | \$2.15 | 11x12 | 22    | \$2.15 |
| 10x12 | 22    | \$2.15 | 9x12  | 22    | \$2.15 | 10x12 | 22    | \$2.15 |
| 9x12  | 22    | \$2.15 | 8x12  | 22    | \$2.15 | 9x12  | 22    | \$2.15 |
| 8x12  | 22    | \$2.15 | 7x12  | 22    | \$2.15 | 8x12  | 22    | \$2.15 |
| 7x12  | 22    | \$2.15 | 6x12  | 22    | \$2.15 | 7x12  | 22    | \$2.15 |
| 6x12  | 22    | \$2.15 | 5x12  | 22    | \$2.15 | 6x12  | 22    | \$2.15 |
| 5x12  | 22    | \$2.15 | 4x12  | 22    | \$2.15 | 5x12  | 22    | \$2.15 |
| 4x12  | 22    | \$2.15 | 3x12  | 22    | \$2.15 | 4x12  | 22    | \$2.15 |
| 3x12  | 22    | \$2.15 | 2x12  | 22    | \$2.15 | 3x12  | 22    | \$2.15 |
| 2x12  | 22    | \$2.15 | 1x12  | 22    | \$2.15 | 2x12  | 22    | \$2.15 |

### HEAVY DUTY TRUCK TIRES

| Size  | Tubes | Price  | Size  | Tubes | Price  | Size  | Tubes | Price  |
|-------|-------|--------|-------|-------|--------|-------|-------|--------|
| 31x12 | 22    | \$2.15 | 30x12 | 22    | \$2.15 | 31x12 | 22    | \$2.15 |
| 29x12 | 22    | \$2.15 | 28x12 | 22    | \$2.15 | 29x12 | 22    | \$2.15 |
| 28x12 | 22    | \$2.15 | 27x12 | 22    | \$2.15 | 28x12 | 22    | \$2.15 |
| 27x12 | 22    | \$2.15 | 26x12 | 22    | \$2.15 | 27x12 | 22    | \$2.15 |
| 26x12 | 22    | \$2.15 | 25x12 | 22    | \$2.15 | 26x12 | 22    | \$2.15 |
| 25x12 | 22    | \$2.15 | 24x12 | 22    | \$2.15 | 25x12 | 22    | \$2.15 |
| 24x12 | 22    | \$2.15 | 23x12 | 22    | \$2.15 | 24x12 | 22    | \$2.15 |
| 23x12 | 22    | \$2.15 | 22x12 | 22    | \$2.15 | 23x12 | 22    | \$2.15 |
| 22x12 | 22    | \$2.15 | 21x12 | 22    | \$2.15 | 22x12 | 22    | \$2.15 |
| 21x12 | 22    | \$2.15 | 20x12 | 22    | \$2.15 | 21x12 | 22    | \$2.15 |
| 20x12 | 22    | \$2.15 | 19x12 | 22    | \$2.15 | 20x12 | 22    | \$2.15 |
| 19x12 | 22    | \$2.15 | 18x12 | 22    | \$2.15 | 19x12 | 22    | \$2.15 |
| 18x12 | 22    | \$2.15 | 17x12 | 22    | \$2.15 | 18x12 | 22    | \$2.15 |
| 17x12 | 22    | \$2.15 | 16x12 | 22    | \$2.15 | 17x12 | 22    | \$2.15 |
| 16x12 | 22    | \$2.15 | 15x12 | 22    | \$2.15 | 16x12 | 22    | \$2.15 |
| 15x12 | 22    | \$2.15 | 14x12 | 22    | \$2.15 | 15x12 | 22    | \$2.15 |
| 14x12 | 22    | \$2.15 | 13x12 | 22    | \$2.15 | 14x12 | 22    | \$2.15 |
| 13x12 | 22    | \$2.15 | 12x12 | 22    | \$2.15 | 13x12 | 22    | \$2.15 |
| 12x12 | 22    | \$2.15 | 11x12 | 22    | \$2.15 | 12x12 | 22    | \$2.15 |
| 11x12 | 22    | \$2.15 | 10x12 | 22    | \$2.15 | 11x12 | 22    | \$2.15 |
| 10x12 | 22    | \$2.15 | 9x12  | 22    | \$2.15 | 10x12 | 22    | \$2.15 |
| 9x12  | 22    | \$2.15 | 8x12  | 22    | \$2.15 | 9x12  | 22    | \$2.15 |
| 8x12  | 22    | \$2.15 | 7x12  | 22    | \$2.15 | 8x12  | 22    | \$2.15 |
| 7x12  | 22    | \$2.15 | 6x12  | 22    | \$2.15 | 7x12  | 22    | \$2.15 |
| 6x12  | 22    | \$2.15 | 5x12  | 22    | \$2.15 | 6x12  | 22    | \$2.15 |
| 5x12  | 22    | \$2.15 | 4x12  | 22    | \$2.15 | 5x12  | 22    | \$2.15 |
| 4x12  | 22    | \$2.15 | 3x12  | 22    | \$2.15 | 4x12  | 22    | \$2.15 |
| 3x12  | 22    | \$2.15 | 2x12  | 22    | \$2.15 | 3x12  | 22    | \$2.15 |
| 2x12  | 22    | \$2.15 | 1x12  | 22    | \$2.15 | 2x12  | 22    | \$2.15 |

### FREE!

TUBE WITH EACH 2 TIRES

ALL TIRES ARE HEAVY GAUGE CIRCULAR-MOLDED

BRAND NEW. GUARANTEED. 100%



# One-Crime Dillinger

(Continued from Page 11)

were Leidy's wife and three children, and all soft thoughts of home and rest.

At 5600 Broadway—a small cafe—they were met at the sidewalk by Henry Ramirez, the proprietor.

"They went north!" he cried. "They took my night's receipts! Two men in a black coupe! My three dollars they got and—"

The man's voice was lost to them as the car tore ahead. Northward, Tucker drove it. He and Leidy were scrutinizing every car when—"Calling Car 32" came the announcer's monotone. "Calling Car 32 . . . Go to 330 South San Pedro Street. Two bandits in a coupe in a gunfight with an officer in a restaurant."

"That's Smith's Restaurant!" roared Tucker, as he swung the screaming car through the streets. "And I'll bet they're the same two guys we're looking for—the two who just stuck up Ramirez' place!"

What had happened to the man who wanted to be Dillinger?

"Looks like a car, away up ahead," said Tucker, feeding her all the gas she would take.

"Doesn't look like a coupe to me, though," roared Leidy in reply, as the shadowy form in the road ahead began to take definite shape.

By now the radio car driven by Tucker had come very close. Through their windshield, Leidy and Tucker were scrutinizing the sedan ahead very carefully.

"That can't be our men," said Tucker. "They were in a coupe."

"Yeah," agreed Leidy. "And besides, there are three men in this one—and they don't seem to be in a hurry. I guess they're O.K." And then some police sixth sense must have warned him, for he changed his mind. "I don't know, though," he added. "Somehow they look like wrong guys to me. You can't tell—they may have switched cars. I'm going to shake them down anyway."

"Oke," said Tucker, and expertly he swung Radio Car 32 alongside, forcing the sedan to the curb. Leidy leaped out, spring to the running-board of the sedan. Tucker covered the driver with his .38.

For a moment there was a pause in which no one said a word—the calm before the storm. Then: "What have you

got there?" Tucker heard Leidy shout. In the next split-second all hell broke loose, as the big bandit opened fire.

The thin-lipped bandit had copied his hero, Dillinger. He had killed a cop. But there were brave men left on the force, and it was this that's tough luck that one of them faced him now.

Tucker opened fire.

The driver jerked. His foot slipped, and spasmodically he kicked the accelerator. The engine in the sedan roared, and the car climbed drunkenly over the curb.

This was enough of a hint for the dim thug in the front seat. He grabbed the wheel.

A moment later the door beside the driver's seat flew open, and a man came tumbling into the road. "Don't shoot!" he cried. "I'm not a bandit!" And the sedan, still spitting lead, lurched back into the road, and roared away through the dark.

Tucker darted to the still form in the road. He listened very briefly to the man's gasped story.

He was a musician named Myers, whose car and services had been commandeered.

Then Tucker sped to the nearest telephone pay station where he reported the shooting to Headquarters and asked for an ambulance. The ambulance was for Myers, whose spine had stopped a police bullet.

About this time Tucker noticed that his own right arm had been hit. But he let that go as just a detail.

Meanwhile, the bandits had escaped. Once again, the night had swallowed them; Had outraged society no weapon which could pierce the darkness and track them down? The answer came swiftly and dramatically—in the form of a general police radio alarm from the tower at City Hall:

"Calling all cars . . . calling all cars in University division. Calling all cars . . ."

From north, south, east and west they came:

"Calling Car 33—calling Car 33. Go to Thirty-Third and San Pedro."

"Calling Car 34—calling Car 34. Go to Thirty-Third and Main . . ."

Car after car was directed to a definite corner by that calm radio voice . . .

Suddenly the bandit car was spotted in a dark alley at Thirty-Seventh and Main

Streets. Almost instantly the tower voice spoke:

"Calling all cars, calling all cars in the University division. Bandit car located in alley at Thirty-Seventh and Main Streets. Close in."

Like hawks swooping, the police cars surrounded the entire block. Uniformed men leaped out. A house-to-house search began. Scores of policemen swarmed through back-yards, flashed their torches along lanes, under shrubbery. Scores more of patrolmen and detectives, summoned by radio, poured into the district. Not one square inch of that block must be left unsearched.

And then—a patrolman saw something move—high up in a tree.

"I've got one of them!" he shouted. "He's in that tree!"

Out of the darkness a dozen policemen came running. Lights were focussed on the tree; guns pointed at the terror-stricken man who clung there. Then slowly a thin man climbed to the ground.

Scarcely had he been seized when the swaggering, cruel-faced youth who had wanted to be the new Dillinger was dragged, whining from a clump of weeds behind which he had been skulking.

"What's your name—who are you?" a dozen voices demanded of the two men.

"McDonald," moaned the smaller man. "Jean Paul McDonald." He was 26, the father of two small children. At first he claimed that the bigger thug had compelled him to drive the car, but when a gun was found in the front seat, he broke down and admitted his part in the hold-ups. McDonald had no police record—had not fired the shots which killed Leidy, he said. He was out of work with those two babies to keep. For him, the police had a certain pitying contempt. But for his partner they had a different attitude.

"What's your name?" they barked at him.

"Harry Wilson." The big fellow shrank away from the light of a dozen flashlights focussed on him. He denied any part in the slaying of Leidy—even when a detective recognized him as a paroled convict. But then Tucker, who not long ago had peered at his face through the gloom over gunights, stepped forward. Wilson wilted. He tried to sink to his knees, but half a dozen stout arms forced him to

stand upright and face the sad stern eyes of the man who had seen his buddy shot dead by his side.

"I did it! I did it!" Wilson broke. "I don't deserve to live. Let the dead officer's partner shoot me!"

Thus came to a close the one-crime career of the man who wanted to be Dillinger.

Wilson and McDonald were taken before a coroner's jury, where Wilson admitted having shot the officer to escape capture. The formal charges brought against them before trial are: Murder, one count of kidnapping, three of robbery and two of assault with a deadly weapon with intent to kill. For them life is blighted with a terrible stigma—even if they are not called upon to pay the supreme penalty for their crimes.

In Next Week's Issue of

## RADIO GUIDE

### On the Trail of Three-Gun Stein

Hedged up was his racket. Adhesive-tape binding upon all his victims was his invariable clue. Murder was his side-line. He flourished—until he was brought short by Radio, the Defender of Law. Read his astounding exploits in *Radio Guide*, dated Week Ending September 1.

## Uncle Ezra

The Old Jumping Jenny Wren—Himself—



The Old Man with the Young Ideas Full of Pep—and Rarin' to Go

Every Saturday Nite

## The NATIONAL BARN DANCE

Hear it over

### 24 NBC STATIONS COAST-to-COAST

Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Maple City Four, Spare Ribs, Lulu Belle, Hoosier Hot Shots, Uncle Ezra, Mac and Bob, Louise Massey and the Westerners. A rollicking program of old time singing, dancing and honkey-tonk fun. Brought to you direct from WLS, Chicago every Saturday night over station

**WJZ-WBZ**

10:30 P.M. E.D.S.T.

Sponsored By Alka Seltzer

## Ask Mr. Fairfax

A RADIO TUBE'S life will be lengthened by having an efficient ground and aerial, as the strain in building up weak signals is lessened. A radio tube of good make should give 1,000 hours' service. (For L. L. B., Esterville, Ia.)

WAYNE KING and his wife are not Jewish. Mrs. King's maiden name was Dorothy Jones, and she is a former movie star. Her picture name was Janis. (For Mrs. A. Winnie, Albany, N. Y.)

FRANK PARKER is of Italian-English parentage. (For Margaret Williams, Springdale, Wis.)

PHILLIPS LORD, we understand, will not be on the air for a while. (For James Jones, Quebec, Can.)

FRANK PRINCE is about 26 years old, measures 6 feet 1 inch, weighs about 147 pounds, was born in Oak Park, Ill., and attended the U. of Wis. He is married. (For A. Fan, Wilmington, O.)

NELLIE REVELLE interviews movie and radio stars on Tuesdays at 1:45 p.m. and Fridays at 4:15 p.m. EDT, over the NBC network. (For Mrs. W. A. RJ)

DRURY LANE, who sings over station KNX, is married to Doris Malloy, well-known scenario writer. He is about 35 years old. Real name is Drury Lenington. Has a happy-go-lucky disposition. Prefers Irish songs, but can sing anything. Born near Pittsburgh, likes tennis and swimming. Barbara Jo Allen plays the part of Beth Holly in "One Man's Family" and

Winfred Wolfe plays the part of Teddy (For M. B., Spokane, Wash.)

THE VOICE OF EXPERIENCE will be back on the air in the fall. No definite date has been set. (For Aune L. Baldwin, West Liberty, Ia.)

RUBE TRONSON is no longer with WLS, and as his personnel changes quite frequently, it would be hard to say who his saxophone player is. (For Mrs. B. O'Brien, Cavour, S. D.)

ROSALINE GREENE is the speaking Mary Lou on the *Show Boat* program. Allyn Joslyn is not on the air regularly at present. He takes part in different dramas at irregular times. (For M. R. W., Port Washington, N. Y.)

RADIO GUIDE'S first issue appeared on the news-stands October 29, 1931. Eddie Castor will be sponsored by Lenn and Fink, the makers of Pebebo toothpaste. Joe Penner will be back on the air in the fall. (For Melvin Neiman, Pottstown, Pa.)

COLE COLEMAN—Sorry we don't know whether he used to sing with Charley Boulanger. (For R. C., Fort Pierce, Florida.)

GENE AUSTIN is not at KFI at present. (For S. G., Auburn, Calif.)

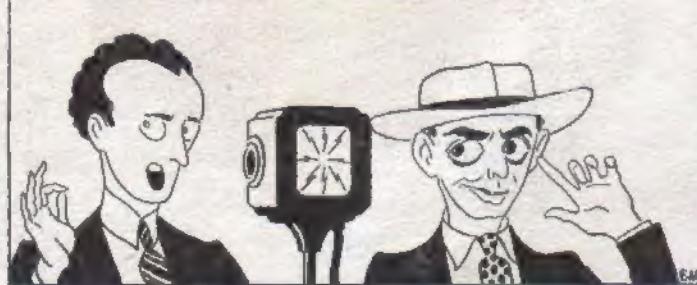
RUTH ETTING—The issue in which her picture appeared under the MIKEoscope can be obtained by sending five cents to our office. (For C. A. I., S. Norwalk, Conn.)

**RADIO GUIDE** is paying  
**\$100 A WEEK**  
FOR LAST LINES TO

# RADIO JINGLES

try your skill—it's free!

CAN YOU WRITE A LAST LINE FOR THIS?



The radio programs have done  
A great deal to bring folks fine fun,  
But if asked who did most,  
I'd say "Cantor" and boast

Write your last line here

NAME \_\_\_\_\_  
STREET ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

## Winners of Jingle No. 2

There's a pair on the air we all know,  
Who spread laughter wherever they go;  
Hanks and Allen's their name,  
And folks say they're the same

**1st Prize \$25** Miss Seline Tolleson,  
Minneapolis, Minn.  
"Model clowns with 'extreme-line' air flow!"

**2nd Prize \$15** Miss Clare Wold,  
Oak Terrace, Minn.  
"As the crazy-bone in your elbow!"

**3rd Prize \$10** R. V. Brown, R. R. 9,  
Rockford, Ill.  
"Though Gracie's brains  
are incognito."

**\$5.00 Prizes:**

Mrs. Chas. Bedford  
Little Springs, Ga.  
Mrs. E. Meyers  
Los Angeles, Cal.  
Miss M. E. Clayton  
New York, N. Y.  
Laura A. Thomas  
Waltham, Mass.  
Bernard H. Levy  
New Orleans, La.

Mrs. Erna Taylor  
Salt Lake City, Utah  
Mrs. A. J. Norman  
Montreal, Que., Can.  
Betty S. Thompson  
Hilton Village, Va.  
Mrs. F. H. Copeland  
Chicago, Ill.  
Elmer Duncan  
Buffalo, N. Y.

Wouldn't you like to win some of this easy  
money? Just write a last line to the Jingle  
No. 4 printed above. Send it to "Jingles,"  
Radio Guide, 428 Plymouth Court, Chicago.  
You can write it on the coupon or on a sepa-  
rate piece of paper or on a post card. One  
hundred dollars goes to the winners!

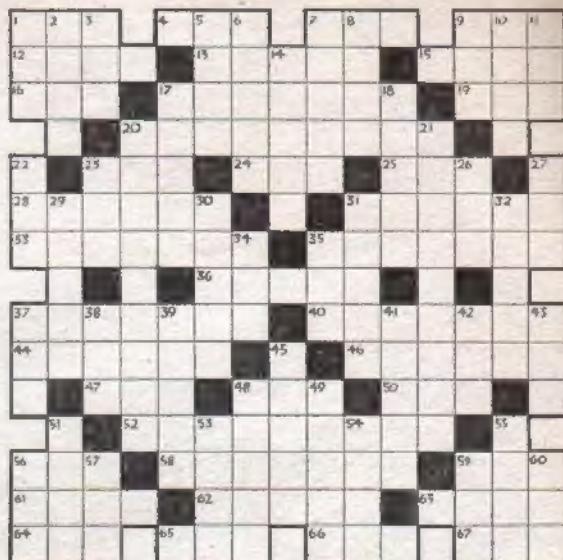
## THE RULES:

1. Each week until further notice, Radio Guide will print an unfinished "Radio Jingle." You are invited to write the last line for the Jingle. Write anything you wish. The last line must rhyme with the first two lines.
2. Radio Guide will pay \$100.00 in cash weekly for the best last line submitted for the Jingle published that week. (See Prize List below.)
3. You may send in as many answers as you wish. Try to be clever. Originality will count. Rantmas will count.
4. Mail your answers to "Jingles," Radio Guide, 428 Plymouth Court, Chicago. Answers for this week's Jingle must be in by 10 A.M., Friday, August 14th. Winners will be announced in Radio Guide as soon thereafter as possible.
5. This offer is open to everyone except employees of Radio Guide and their families. Answers will be judged by a committee appointed by Radio Guide. The committee's judgement will be final. In case of tie contestants awards will be given.
6. The use of the coupon in Radio Guide is suggested but not required. You may write your last line on the coupon or on a post card or on any other piece of paper. Radio Guide may be examined at its offices or at public libraries free.

## THE PRIZES

|                                 |          |
|---------------------------------|----------|
| 1st Prize.....                  | \$25.00  |
| 2nd Prize.....                  | 15.00    |
| 3rd Prize.....                  | 10.00    |
| Next 10 Prizes \$5.00 each..... | 50.00    |
| Total.....                      | \$100.00 |

## Radio Guide's X-Word Puzzle



### DEFINITIONS

**HORIZONTAL**  
1—One of the nationwide  
broadcasting systems  
4—United States Mail (ab-  
brev.)

7—Secret agent  
9—The Spider's "parlor"  
12—Horse feed  
13—General Station term for  
spaghetti, noodles, etc.  
15—Song by one voice

16—The other nationwide  
broadcasting system  
17—A dance sensation  
19—Last name is Perkins  
20—Rendered fertile  
23—Claire

24—A busy insect  
25—Corrupt Spanish for sunt;  
as—Juana  
28—Bends low  
31—Also spelled Cashmere and  
Kasmir; the flowery coun-  
try

33—Routes  
34—One of Ben Bernie's double  
superlatives  
36—Softest of down  
37—Assaults  
40—You need a chauffeur with  
this car

44—Keyed musical instruments  
46—The town where Bing Cros-  
by was born  
47—Nervous ailment

48—Royal Air Force  
50—Still  
52—Funny fellows  
56—False hair  
58—Quiet

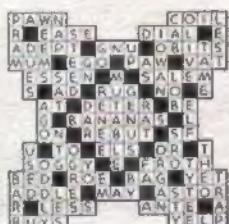
59—A yard and a quarter  
61—Girl's name  
62—Morning devotion

63—Summer  
64—Hen fruit  
65—Why men are men and  
women, women  
66—Place in position  
67—Word "root" meaning  
root, quoted to justify one  
of Al Smith's pronuncia-  
tions

**VERTICAL**  
1—Look over  
2—Infant  
3—Student Training Corps  
5—Piece of Timber  
6—Capt. Henry's wife  
7—Ill-smelling animal  
8—Agreement  
9—Newark broadcasting sta-  
tion

10—Spirit  
11—Male child  
14—Omens

### SOLUTION TO LAST WEEK'S X-WORD PUZZLE



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle.

## The Cover Girl

Lee Wiley had a hunch, so she hopped aboard a nonstop rattle from Fort Gibson to New York. All she possessed was a small grip containing an extra set of "unmentionables" and a tooth brush, but she still retained the feeling that she could become a radio singer. Her portrait on the cover of this week's Radio Guide bears testimony to the fact that the lass has cashed in on her belief.

Lee's plaintive voice intrigued the broadcasting moguls, and in less than two years she became a featured radio entertainer. Her deep tones are heard every Friday at 10:30 p. m. EDT, over an NBC-WEAF network.

Her mother and dad taught in the Oklahoma State Normal College, and Lee

was scheduled to follow in their footsteps—until fate took a hand and altered her destiny. She graduated from the Muskogee high school and entered the University of Oklahoma, where she took a teaching course. Suddenly Lee discovered that she could sing!

Lee's greatest thrill since becoming a radio star was broadcasting with Mrs. Franklin D. Roosevelt, in the course of a series terminated by Mr. Roosevelt's inauguration to the Presidency.

Lee writes musical compositions of her own. "South in My Soul" is one of hers, also "Any Time, Any Day, Anywhere." Another composition, "My Indian Love Song," has been adopted by the Campfire Girls of America.

# Radio Guide

AMERICA'S WEEKLY MAGAZINE OF PROGRAMS AND PERSONALITIES

# KATE SMITH

*As She Appears Under the*

## MIKEoscope

*By Lee Mortimer*

**K**ate Smith, the Songbird of the South, celebrated her 25th birthday this year, and in starting her second quarter-century she declared that she intends to go even further than heretofore in show business. Kate has been singing ever since she was a baby although she did not become a professional until eight years ago. She never practised, never had a lesson, but that enormous chest and lungs of hers provided from the start a voice of unusual power and sweetness.

Kate is five feet nine inches tall, and weighs well over 200 pounds. Just how much more, is a matter of conjecture, because the press and public never has been let in on that secret. Like most stoutish people, Kate is forever in a good humor.

She was christened Kathryn Elizabeth, and always called Kathryn until a show-manager cut it down to Kate to save electric light bulbs on the marquee.

Her fair hair is permanently waved. She wears tortoise shell rest glasses away from the stage. Her eyes are small, her teeth lovely and white. She owns seven different kinds of toothbrushes, one for each day of the week. They are kept in a sterilizer in her bathroom.

Kate's father was a doctor. The family expected her to be a nurse. She was in training for two years in a Washington Hospital.

While she sang for the patients at one of the hospital benefits, Eddie Dowling, the actor-producer, heard her. He went wildly enthusiastic about her voice and put her in his show, "Honeymoon Lane." She clicked.

Kate doesn't believe in early marriages. That's why she's single. Early marriages fill the divorce courts, she says. Her life's ambition is to own a house complete with a piano, electric ice-box, garden, husband and a few kids.

She keeps regular hours, getting into bed every night by two and sleeping eight hours—lying on her stomach. In winter she wears satin nighties, but during the sultry summers she leaves everything off. That's why she usually comes down with a summer cold, she says.

Kate bites her finger-nails, adores frosted chocolates, and never eats green vegetables or fish. She's never tasted liquor or smoked.

For relaxation she goes to ball games and prize fights. She plays tennis, despite her weight—and loves it. Backgammon also is an enthusiasm of hers; she finds the game more suitable to her. She drives her own car, and swims.

Kate developed the fan-mail business to a science. She was one of the first radio stars to encourage it by making public comments concerning the requests sent her. She gets thousands of letters, and reads them all. She is very sincere. Always she means every word she says over the mike.

All of Kate's clothes are ready-made, except her evening dresses. These are produced for her from special designs. She likes black and white.

Kate is active in NRA work, serving as chairman of the National NRA radio, stage and screen division.

She seldom gets angry, but it is true she rose in righteous indignation at the picture of her published in a New York daily, captioned "from left to right, Kate Smith."



KATE SMITH

RADIO GUIDE will place some celebrity Under the MIKEoscope every week. Save the picture on this page. There will be 52 in a full set. This is the nineteenth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEoscope in RADIO GUIDE next week.

### In Next Week's Issue: Children of the Air

*The Truth About Radio's Future Greats*

**By Milton J. Cross**

*(Famous NBC Announcer)*

### A Comedian Takes a Holiday

*What Really Happens When a Funny Man  
Takes Time Off—Funnier Adventures*

*Than Most Since These Are the  
Revelations of Jack Pearl*

## Flying Stars

**By Charles Remson**

**I**t seems only fitting that stars who are on the air should spend some of their time in the air, and perhaps that is why so many top-flight radio performers have learned how to pilot their own planes. As a consequence, radio has a flying aristocracy.

From the whir of a propeller, and the whistle of the upper winds, the great Paul Whiteman has learned to find inspiration for conducting the more modern, machine-age type of new music.

At Chicago, Noble Cain flies regularly across the lower end of Lake Michigan, to and from his summer home at Hastings, Michigan. Cain is a real, air-scarred warrior, too—for just about a year ago he wrecked his machine and broke his leg.

Whether Richard Crooks likes to sing in his bath is a secret he will not divulge—but rich-toned Richard

does admit that the high altitudes in which he pilots his plane fill him with an exhilaration that bursts forth in spontaneous song—even when he can't hear his own voice above the roar of the motor!

Buddy Rogers is another aeronaut who has enjoyed the thrill of managing the controls—though Buddy hasn't made a constant practice of it. Harry Richman, William Daly, Andy Sanella—all can bring 'em up and put 'em down again, safe on terra firma.

Edna Kellogg, NBC soprano and former Metropolitan Opera star, is a pilot, and so are Gene Austin, Roger Wolfe Kahn, Frank Gill, William Demling, John Holbrook, James Wallington, Frank Parker, Countess Olga Albani, Will Rogers, Frank Trumbauer, Jane Froman and Gene Kretzinger (husband of Marge of "Myrt and Marge") who once landed in a Kansas cyclone.



*The clean center leaves are the mildest leaves*

*They Taste Better!*

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